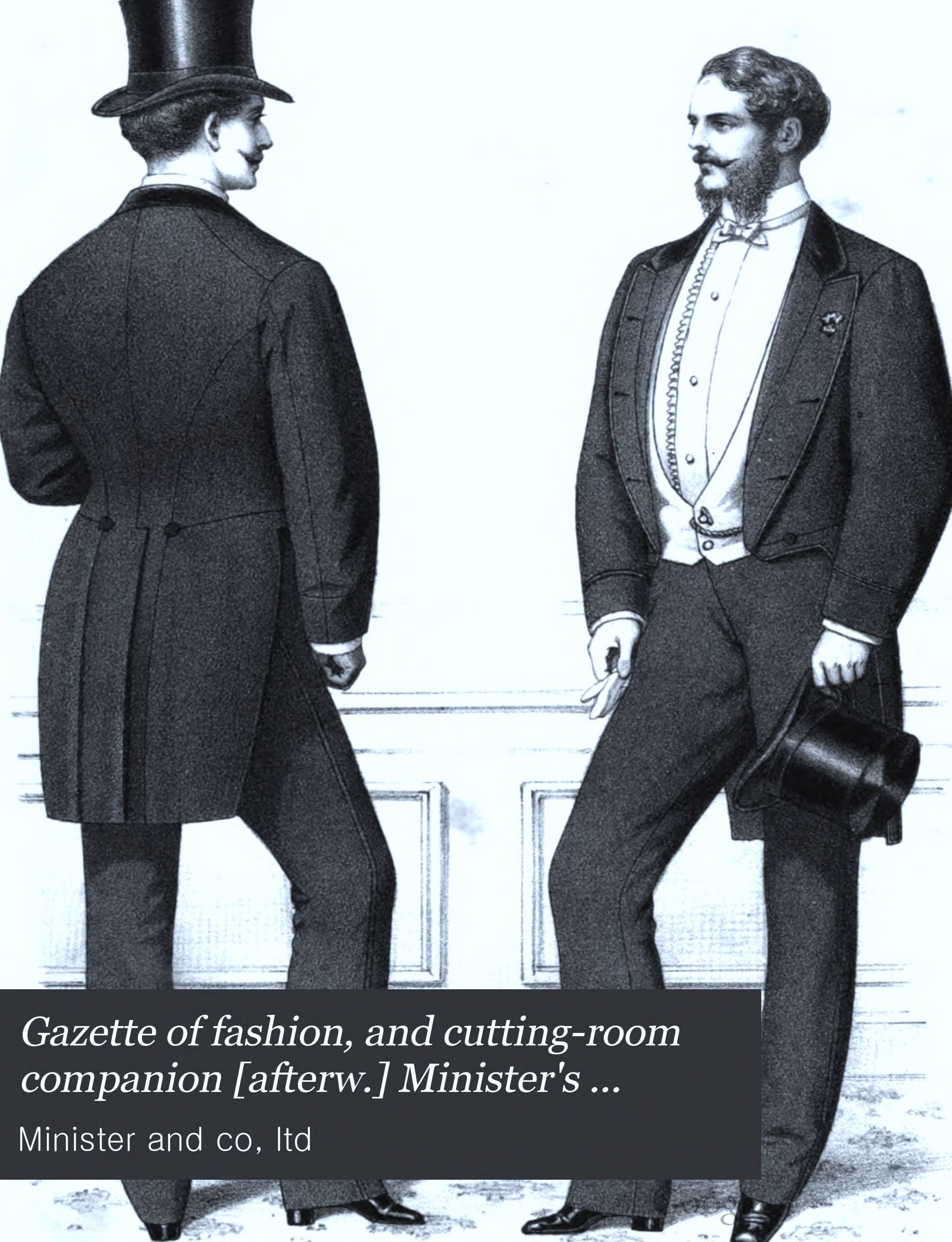

Gazette of fashion, and cutting-room companion [afterw.] Minister's ...

Minister and co, ltd

THE

GAZETTE OF FASHION,

AND

Cutting-Room Companion.

BY

EDWARD MINISTER AND SON.

VOL. XXV.

LONDON: W.
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GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 289. MAY 1, 1870. VOL. 25.

IMPORTANT MEETING OF MASTER-TAILORS IN PARIS, WITH RESPECT TO AN APPLICATION FROM THE JOURNEYMEN TO RELIEVE THEM FROM BASTING UP.

A master-tailor in this country, conducting his business according to our notions, can scarcely realize the extent to which the practice of trying on is carried by French trades. There can be no question but that the habit has grown into a nuisance; but the trade has itself to blame for the evil it has created by indulging in the practice.

It has become a necessity; and customers now look for it as naturally as they expect any article of dress they may have ordered; and, in the majority of cases, would not be satisfied, unless they had to undergo this ordeal.

The mischief does not, however, stop here, for, if any serious alteration should be required, it involves another trying on, in order that the effect may be seen, and if the judgment have been correctly exercised.

It is the custom of the trade for the journeyman to baste up his own work, and, whether it be the simple basting or the coat is tried on in a more advanced state, no extra is allowed for the trouble, but it is all included in the price paid for the coat.

Men working at home frequently lose a considerable time in going to and from their shops with coats and other garments basted up; for this habit of trying on is not confined to coats. Independently of the time occupied on the two journeys, it often happens that the customer has not been punctual to his engagement, or that the foreman, either from want of will or of time, may not have got the garment ready for the journeyman on his calling for it. This would involve the necessity of another journey to and from, with its disadvantages.

The recent alterations in Paris, by removing so large a number of houses which were formerly occupied by the working classes, adds to the inconvenience felt by the journeymen-tailors, as the distance at which they are now compelled to live from their shops, naturally increases the loss of time they have to sustain.

Whether the journeymen considered this circumstance sufficient to justify them in taking some steps to alter this state of things, we are not aware; but it would appear as if it were the culminating point of their grievance, as in a resolution which some of them, through a committee, presented to the *syndicat* of the master-tailors, praying that the basting up of garments might be done by other persons at the expense of the employers, or, if performed by the journeyman who made them up, that the basting should be paid for *in addition* to the present prices, they advanced the grievances we have enumerated as the ground for their application.

In some few trades in Paris a certain number of journeymen, called *pompiers*, are employed and paid by the hour, and they baste up the different garments for trying on, and when the foreman is satisfied that he has obtained the requisite fit, they are then given into the hands of other men to make up. The journeymen do not want this plan to be generally adopted by the masters, as they contend that the journeyman making up the garment is better qualified to baste it up than another person, as he would know what effect to produce, and would understand what alteration had to be made.

The *syndicat* to whom this proposition was made, is a body composed of master-tailors who are charged with the duty of investigating all matters affecting their particular branch of trade, and of settling disputes between the masters and the men which are referred to their decision.

An extraordinary meeting of the members of the tailors' *syndicat* was held on the 16th of March last, under the presidency of M. Barge. About two hundred members were present on the occasion.

The proceedings commenced by the President reading a letter from the *syndicat* of the journeymen-tailors, dated the 10th of March, in which they communicated to the *syndicat* of the master-tailors the resolution they had agreed to with respect to doing away with trying on.

The President having read the letter—the purport of which was "that on and after a certain date (the 10th of April) the members of the journeymen's society would abstain from basting their own work, which would compel the employers to have it done by other persons, either on the premises or at the men's own homes"—stated that he considered it his duty to call a meeting of the members of the *syndicat*, and of the Philanthropic Society of Master-Tailors, to solicit their advice as to the answer which should be given to the letter.

He put it to the meeting to determine if it considered itself as sufficiently numerous to justify it in replying on behalf of the whole community of the trade, or if it thought it desirable to call a meeting, at which all the masters and journeymen tailors of Paris should be invited.

The meeting, on being consulted, decided that the latter proposition was not necessary.

M. Keszler (President of the Philanthropic Society) inquired what might have been the number of journeymen present at the meeting, when the resolution for doing away with trying on had been proposed and determined on. In his opinion, much depended on this point. A strike has no weight or importance, unless supported by the unanimous action of the journeymen. He was of opinion that was not the case in the present instance, and stated that the demand for doing away with trying on emanated from but a small fraction of the men. He thought there was no necessity, in the present case, to convene a meeting of the whole body of the trade; it would invest the step taken by the journeymen with an undue importance, and have the effect of increasing the inconvenience.

M. Mouillet stated that the men with whom he had conversed on the question, were decidedly opposed to doing away with trying on.

M. Débacker inquired if any houses had tried the experiment of having the basting up executed by "*la pompe*"—that is, by a class of men paid by the hour. So far as his experience bore upon the question, the matter appeared very simple. He had adopted the plan in his own establishment, and found it answer well. Some of the houses on the *Boulevard* had made the experiment, and were satisfied with the result. For his own part, he considered it unjust to make the journeyman bear the loss of time which resulted from trying on, and which frequently compelled the men to go backwards and forwards two or three times for coats which were not ready for them. On the other hand, although not involved in the action of the debate, he should take part with his brother tradesmen, and, in the event of a strike, and the shops being closed, he would close his. He added, as a proof of his sympathy for their common interest, that last year the strike of the *pompiers*—or men paid by the hour—cost him 35,000 francs, equal to a sum in our money of about £1400.

M. Zeszler, in reply to M. Débacker, stated that it was an exceptional case for a journeyman to have to go twice for the coat he had basted up, and that it was not fair to take, as a general rule, that which formed an exception to the custom. On the other hand, he remarked that the men who worked in shops had no journeys to make, since the only trouble they were put to was to take the job into the cutting-room, and consequently they did not suffer from any loss of time. Men working at their own homes had a just cause of grievance against those masters who did not properly manage their business; while, on the other hand, they were unjust towards the majority of masters who are anxious not to cause them any loss, since their own personal interest is mixed up with it. He remarked, in concluding, that journeymen attach a greater value to a good system than to money; "do not, therefore, let us make them take unnecessary and fruitless journeys."

M. Vrevraz agreed with the opinion of the previous speaker, that it was to the interest of the employer not to give his men unnecessary trouble.

M. Lussan was opposed to the appointment of a committee. To enter into a discussion and appoint a committee, would be attaching an importance to the strike. It appeared to him more desirable to come to some understanding between the two parties, without any pressure being exercised upon either, and that that course was in his opinion the better for the interest of both.

M. Vrevraz said there was no necessity to enter into a discussion upon the question of trying on, as it had been admitted by all the masters that to do away with the custom was totally impracticable.

M. Barge approved of M. Vrevraz's remarks, and observed that if trying on were done away with, from that time tailors would become mere dealers in ready-made clothes.

M. Keszler, in reply to questions as to the definite demands of the journeymen, stated that their objection was against all kinds of trying on. They claimed to have their work given to them all ready to make up, without troubling themselves at all as to how we shall get the basting-up done. He added that experience had proved to the trade that a garment basted up by one workman and made up by another could never fit well.

M. Masquiller remarked that there was the very essence of the subject in question, and the end they wished to arrive at—namely, to increase the number of the *pompiers*, and have work paid for by the hour, which would be the ruin of the masters.

M. Galinier suggested that, before resuming the discussion, it would be desirable to put the question to the meeting, to ascertain if it were favourable, or opposed, to maintain the custom of trying on.

M. Débacker thought it would be well to come to an understanding on the position they should hold; they should be unanimous in their decision and action.

The journeymen desired to conquer us in detail, by placing a certain number of shops on their list or index. So soon as one batch—the most important, on account of the magnitude of its business—should be compelled to give way, they would then operate upon a fresh one, would do what they liked with it, and so continue until they succeeded in placing the whole of us under their will. In his opinion there was but one way to prevent this result—to come to a determination as to the resistance they should make, never to yield, and to close the whole of the shops so long as a single one remained on the "black list."

M. Horay suggested that, in the interest of both masters and men, it would be advisable to fix a time for garments to be brought in which were prepared for trying on, in order not to expose the men to any loss of time.

On being put to the meeting, it was declared that such an arrangement was impracticable.

M. Mouillet said that while MM. Débacker, J. Dusautoy, Renard, and some others in the trade, included in the first batch against which the opposition against basting up was brought to bear, had given way, he had resisted the demand of the men.

In reply, M. Jules Dusautoy said that he was one who had agreed to try the experiment of having the basting executed by "*la pompe*," and claimed the right of keeping his engagement, and not breaking his word.

The meeting, anxious to respect the individual liberty of every one, fully coincided with M. Dusautoy's remarks.

M. Mouillet appealed to his fellow-tradesmen, and urged upon them to support the trying on, and be firm one to the other, and so increase their strength as a body.

M. Keszler begged freedom of action for all—for M. J. Dusautoy, who had acceded to the demand of the men with respect to doing away with the basting up by them, as well as for those who wished to preserve the custom as practised. Those gentlemen had agreed to do away with the basting by their men, because they had the convenience for making the change, and it could be carried out. The majority of the houses had, however, insuperable difficulties in their way, which amounted to absolute impediments to having the basting up done by special journeymen. Whatever might be the consequences, the speaker did not believe that the strike would be so serious as that of the year of the Exhibition. It would be more limited in its operation, as the large majority of the journeymen were opposed to the measures advised by the minority, and it would have less prejudicial consequences on the masters. In conclusion, he proposed to take the opinion of the company present as to the claim of the men.

M. Doton thought it was desirable to resist firmly, as if they yielded in this case—which was not possible—another year some other point would be urged upon them by the men.

On the vote being taken, there was not a dissentient voice against the resisting, and the determination to maintain the present system of basting up was unanimously carried.

M. Barge, who had put the proposition to the vote, then said that the master-tailors present authorized the *syndicat* of the masters to reply to the *syndicat* of the journeymen, that at the meeting of the masters held on the 16th of March, to take into consideration the communication received from the men, which was read at the opening of the present proceedings, unanimously decided that, while favourable to maintaining the practice of basting up in its present form, it held the right of every master to feel himself at perfect liberty to make whatever arrangement he might think proper with his men.

As we have no synonymous term nor institution with similar powers and functions to the *syndicat*, it may be interesting to our readers to be acquainted with some of its duties, in order the better to understand the importance of the proceedings we have described.

The members of the different trades in Paris form themselves into a body, and elect a certain number, according to the strength of the body, who form the *syndicat*, and their duty is to take cognizance principally of matters affecting their special branch of trade, and also those which concern trade generally.

The members composing the several *syndicats* elect a President, Vice-President, and a Secretary, to conduct the business submitted to them for adjudication.

In the event of an action being brought in a court of law by a tailor against a customer, for non-payment of an account, on the plea of some of the articles furnished by the tradesman not being to the satisfaction of the customer, or not corresponding with what had been shown to him on giving the order, the judge would refer the case to the *syndicat* of that particular branch of trade, and receive their report as to the merits of the case, in respect of the particular points submitted to their decision.

In the case, for instance, of a customer objecting to pay his trader because he complained of a garment not fitting properly, it follows naturally that the *syndicat* of tailors would be better competent to form an opinion on such a point than he would. A quorum—say three, or any odd number—would take the matter into consideration, and give their opinion as to the justice of the ground of refusal.

A case can be referred at once to the *syndicat.* After hearing the matter stated by each party to the dispute, the two withdraw, and, after the *syndicat* have deliberated on the merits, they call the two principals before them, and ask them if they be willing to accept the decision the *syndicat* has come to. In the event of their acquiescence, they are requested to sign a paper to that effect, and the decision is then communicated to them. In case of any hesitation, the decision is given, and they are at liberty to sign or decline.

Should the two parties decline to accept the decision of the *syndicat* in any case sent from a court of law, they have the power to do so, and the case is then determined in the court.

There are other duties performed by the *syndicat*, but it is not necessary for our purpose to go further into the question.

The *syndicat* must not be confounded with *le conseil des prud'hommes*, which is an institution to decide on matters in dispute between masters and men.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

62, *Cheapside, E.C.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

Partly arising from the solicitation of a customer, as well as from a desire to oblige him, I have introduced among my connexion a new style of dress-waistcoat, of which I send you a pattern on diagram 7. It has been generally approved of by my customers. Displaying the shirt-front to advantage, without producing a vulgar effect, the style will only admit of this waistcoat being worn for dress, which is a desirable object to be borne in mind by the trade.

The front-edge of the forepart should be drawn in a little before the roll is sewn on, and the outer edge of the roll kept easy, so as to sit freely on the chest. The roll is brought over the edge to form a facing, but pieced at the bottom, as, owing to the shape of the forepart above the top button, it would not fit otherwise.

I cut the coat to be worn with the waistcoat to run down a little at front of lapel, which gives a bold appearance to the figure.

Should you consider this to possess sufficient novelty to offer to the notice of your readers, you are perfectly at liberty to publish it in your work.

I am, Sir, yours truly,

W. BALDWIN.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

I read with much pleasure your notice, in the March number of the GAZETTE OF FASHION, of the interesting feature which has been recently introduced into foremen-tailors' societies, and am disposed to believe that it is calculated to be of great benefit to the members, and improve their general knowledge in their particular branch of business.

I remember many years ago, when I was a member of a foremen's society, it would have been a great treat if one of the members had started any subject for discussion, as it would be sure to have brought out some ideas which would have been new to some of us, and by this means many of us would have added some little to our store.

The *science* of the trade was not, it is true, then so advanced as at the present time; but the *practice* of the tailoring trade was, in my opinion, superior to that we now see. Perhaps that very deficiency which was formerly felt, necessitated more attention being paid to the practical part, and gave rise to that degree of excellence, which is even now referred to with a degree of pride, by those of our trade old enough to remember those balmy days of tailoring.

To those of your readers, who, situated at a distance from the metropolis, have to personally superintend their business, and who have not the opportunity of running up occasionally to rub off the rust from their ideas, and take back with them some fresh piece of knowledge to their cutting-rooms, any information on subjects connected with our trade must always possess a special interest. Could you, therefore, in addition to the ordinary contents of your valuable publication, give your readers now and then a report of the discussions of any of the foremen's societies? I am sure you would be doing the trade a great service. The gentlemen themselves who propose the subjects would, I feel convinced, willingly assist you in your task; as, instead then of only benefiting the members present, they would have an extended field for the dissemination of their ideas, and confer a favour on the trade generally.

I shall be glad if my remarks should draw out some other of your readers possessed of more ability than I can lay claim to, who, by bringing more logic to bear upon this question, would advocate the importance of the subject with more force and better chance of success, although not with more earnestness than I feel for the task.

I am, dear Sir,
Yours respectfully,
T. J.

MORNING-JACKETS.

We illustrate, on two of the figures issued this month, the front and back views of a smart style of lounge-jacket for the season. The back is cut whole, and an opening is left at the bottom of each side-seam, and the corners slightly cut off. It is single-breasted, fastening with one hole and button, or a double button. There is a moderate lapel cut on, but it does not extend any distance down the front-edge. The collar is low and narrow, and well rounded off at front. The forepart is cut off from the button, and the skirt rounded off at the bottom. The sleeve is easy to the arm, and is finished with a moderate cuff, with one or two buttons and holes. There are pockets across the front of the skirts, and one outside the left breast. The edges are turned in and stitched.

On another figure we give a representation of the back view of the frock-coat we illustrated in our last number.

We have represented on one of the figures the style of double-breasted Chesterfield Over-coat now worn during the cooler season. It is short, and cut to fit easily to the figure. The back is cut rather narrow, and there is an opening at the bottom of the back-seam. The lapel is moderate in width, and has four or five holes worked in it. The top of the lapel is square at the corner. The sleeve is full, and either has a round cuff, or is made up quite plain at the hand, with a short opening at the bottom of the hind-arm-seam, and the corners rounded off. The collar is low and narrow, and sloped off at front.

The pockets are across the front of the skirts; the breast-pocket may be outside or inside to fancy. The edges are turned in and stitched, either singly or in double rows.

These coats are usually made up in light-coloured Tweed, Melton cloth, or angola. The foreparts are frequently faced with silk serge to match. The cuffs are sometimes faced to match, and give a smart and light appearance.

EVENING-DRESS.

At the commencement of each season, it is desirable that our readers be put in possession of all the necessary information on matters of details in fashion with reference to evening, as well as to other dress. We have, therefore, had a plate especially prepared, to illustrate the present style, and to show both the front and back views, in order the more completely to represent the dress. The patterns we also publish in diagram will assist our readers in forming an idea of the several proportions.

We extract the following particulars and description from the copy of our work, the "Report of Fashion," issued for the present season:—

As we have repeatedly stated, a dress-coat—or, in fact, the whole of the evening costume—does not present any opportunity for a very material change in style. Still, certain modifications are made from season to season, with which it is important the trade should be made acquainted; and, although to an unpractised eye the alteration may scarcely be distinguished, the professional eye of a tailor will comprehend its details. We refer our readers to the pattern itself for the various proportions and shapes.

The roll-collar has been discontinued, and we have once more, as the prevailing style, the lapel and frock-end collar, not sewn on as formerly, but cut on to the front-edge. It is only moderate in width, and has four holes worked in it. It is slightly pointed at top, and the corners a little rounded. A V is taken out at the end of the neck, to shorten the edge, and give a little round on to the chest. There is not much round allowed on to the front-edge of the forepart, as the turn, which is broad, is made to lie flat on the breast, and is extended to the top of the strap of the skirt. The collar is still low, but deeper in the fall. It is worked up to sit close to the neck, and to retain the front of the coat well in its place, as it is not required to be fastened. The skirt is short, and rather small at top and at bottom. The sleeve is cut easy to the arm, still with a slight round at the hind-arm, but not to any great extent. It is smaller at the hand, as cuffs are now general, with one or two buttons and holes. Some trades have two in the cuff, and one above, with the usual opening. The edges are generally made up turned in and stitched, or have a narrow cord sewn on; the latter is, perhaps, the more fashionable and *now* novel. A very narrow plain braid has a pretty effect. The foreparts are faced to the back of the holes with silk, plain, ribbed, or watered. Plain cloth facings are sometimes preferred. The skirts are lined with plain silk serge or levantine. A little more firmness is now put into the collar and fronts, but not to add substance to the turn.

Blue of a medium shade is the most fashionable colour, and velvet collars are indispensable. Fancy gilt buttons are—as a necessity with blue cloth—in general wear. They are of the convex shape, and of a medium size. Those with the rose, the shamrock, or the thistle, or with the three combined, are the patterns mostly preferred. The mounted button is the most fashionable where expense is not an object, as the effect is considerably enhanced by the arrangement of the dull device on a burnished ground.

White quilting, either in a fine diamond figure, ribbed, or a small pattern, is much worn for evening-dress. They are cut to correspond with the length of the lapel of the forepart, and with a slight point. They are single-breasted, and made to open very low, and to have two or three buttons and holes at the utmost. They are cut without a collar, and very narrow over the chest, as shown by the pattern, and on the figure, or with a moderate roll, which can be sewn on so as not to cover the front of the dress-shirt. Plain buttons are preferred.

A waistcoat of blue cloth, to match the coat, with fancy gilt buttons, is also worn. The same shape as described for white would be suitable. A plain black cassimere, with plain flexible buttons, and the edges trimmed with a narrow silk braid, is admissible on certain occasions. With either blue or black, a white under-waistcoat can be worn.

Dress-trousers as will be seen on reference to the pattern, have not undergone any important alteration in style. Contrary to the general opinion of the trade—judging by previous changes—trousers, whether for morning wear or for dress, have not been worn close to the leg. In fact, the tendency is rather in the other direction, as they are cut decidedly larger at the bottom, and to lie more over the foot. They are made moderately close to the body, and without waistbands. They have the pocket-openings aslant, without a welt, and are made with a fly-front. The side-seams are plain or trimmed with a half-inch plain silk braid or a bold cord. The bottoms are now faced with a stout black canvas or with cloth, to keep them in form over the boot. They are of doeskin, or fancy elastic.

There is a style of dress which, though new in this country, has long been recognized and worn abroad. The object is to make a distinction between the ordinary morning-dress and full evening-dress. There are occasions when such a dress appears more appropriate than either of the two we have mentioned; such, for instance, as the breakfast given by Her Majesty last year in the gardens of Buckingham Palace; and it would be more in harmony at many of the weddings of the higher circles, when the costume of the brides would appear to require some distinguishing style of dress on the part of the "lords of creation."

It consists of a dress-coat of blue cloth, of a light shade, with gilt buttons. The lapel is heavier than shown on the plate, and the turn is not so long. The collar is broader at the end, so as to correspond with the top of the lapel, and there is more light shown between the two. The sleeve is cut to the size of that for evening-dress, but there is only one button in the cuff. The edges turned in, and stitched narrow. The skirt rather broader than for dress, and a little shorter. It is lined with black silk. Velvet collars are optional.

The waistcoat is of white quilting, as for dress, and of the same patterns.

The trousers constitute the principal difference, as, instead of being black, they are made of a very delicate shade of grey or slate. It is this particular feature of the dress which so decidedly marks its peculiar character, and distinguishes it from the costume worn in the evening, and may in time lead to the colour being tolerated, and even adopted.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1456 AND 1457.

Diagrams 1, 2, 3, 5, and 6, are the pattern of the present style of evening-dress coat, as represented on two of the figures on the plates issued with the present number of our work.

Diagrams 4 and 15, are the pattern of a dress-waistcoat to correspond.

Diagram 7, is the pattern of a new style of dress-waistcoat invented by our correspondent, Mr. Baldwin, and described in his letter, which we publish in our present copy of the GAZETTE OF FASHION.

Diagrams 8, 11, 12, 13, 14, and 16, are the pattern of a double-breasted frock-coat to the prevailing form, and as illustrated on one of the plates issued with the April number.

Diagram 10, is the pattern of a pair of dress-trousers to complete the evening costume.

Diagram 9, represents the new form of cuff to be worn by Ensigns in the Highland regiments, with the style of lacing and holes ordered for this particular rank.

Diagram 17, illustrates the new form of cuff to be worn by Colonels and Lieutenant-Colonels in the Highland regiments, and shows the arrangement of the laces and holes to distinguish officers of the two ranks.

In the April number, we gave full particulars of the difference to be made for officers of the various ranks, but thought that a representation of the form of cuff would be an advantage to those of our patrons who may not have an opportunity of inspecting the sealed patterns at the Clothing Board.

NEW COURT-DRESS FOR PRIVATE GENTLEMEN.

We published, in the April number of last year, a coloured plate representing the two styles of Court-dress ordered to be worn by private gentlemen not entitled to wear an official costume when presenting themselves at Court, and at the same time gave a pattern of the coat, with full particulars of the details. In anticipation of an increased demand for the special number, we had an additional quantity struck off beyond the ordinary sale. A few copies are still on sale, and may be had on application.

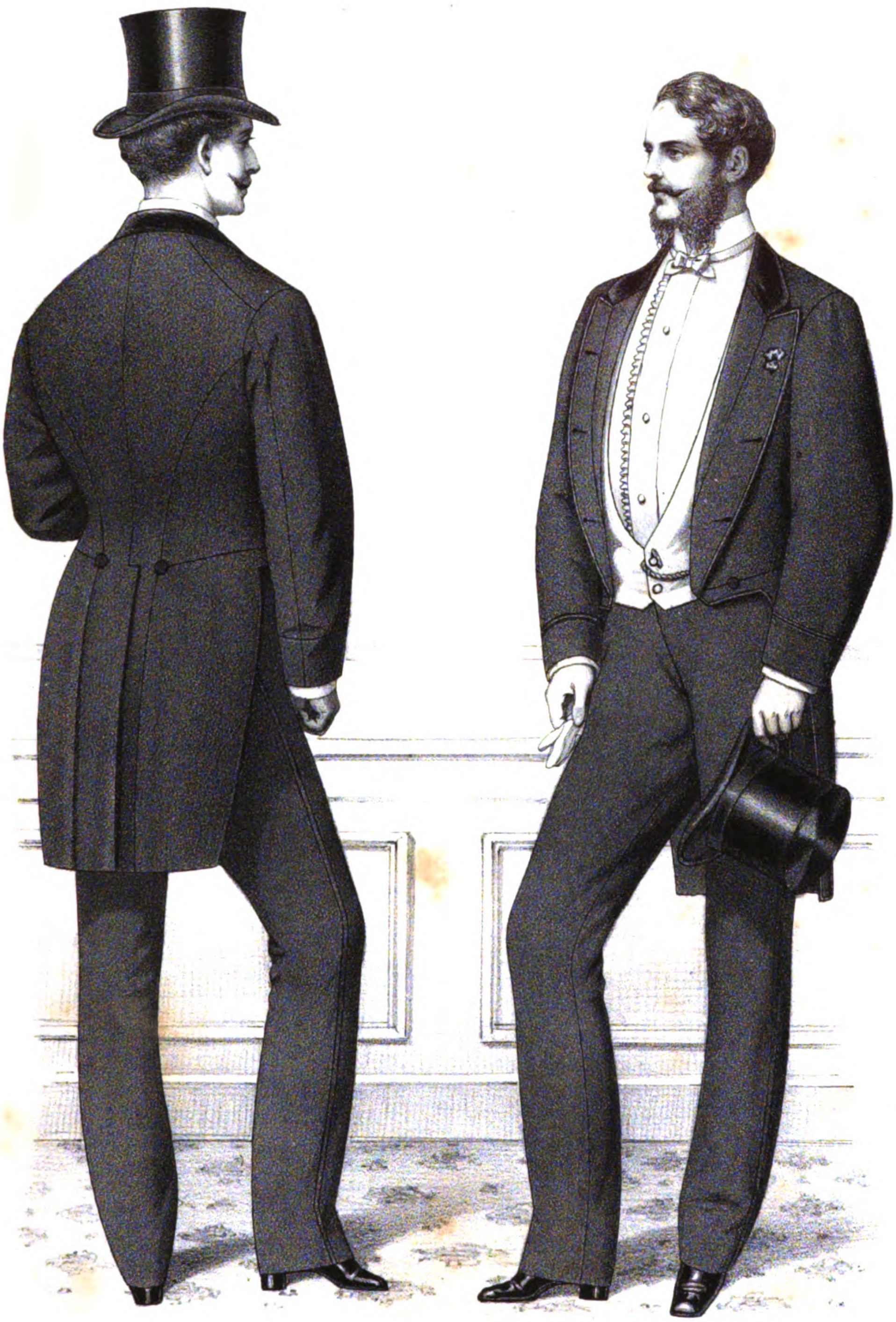
CITY OF LONDON SOCIETY OF PRACTICAL TAILORS.

As members of kindred societies are admitted to the weekly and *ordinary* meetings of the above Society, we give a list of the essays and lectures announced to be delivered by different members during the present and next months.

Half-past eight in the evening is the hour appointed for the opening of the business.

May 6. Mr. Soper—On Frock-coats.
May 13. Mr. C. Edwards—On Arm-holes.
May 20. Mr. Lamb—On Coats for High Neck.
May 27. Mr. Vyse—On Various Styles of Vests.
June 3. Mr. R. Tapson—On Grooms' Breeches and Gaiters.
June 10. Mr. Craddock—On Uniforms.
June 17. Mr. S. H. Rawley—
June 24. Mr. Giles—On Principles and Practice of Trouser Cutting.

May 1st _ GAZETTE of FASHION _ 1870



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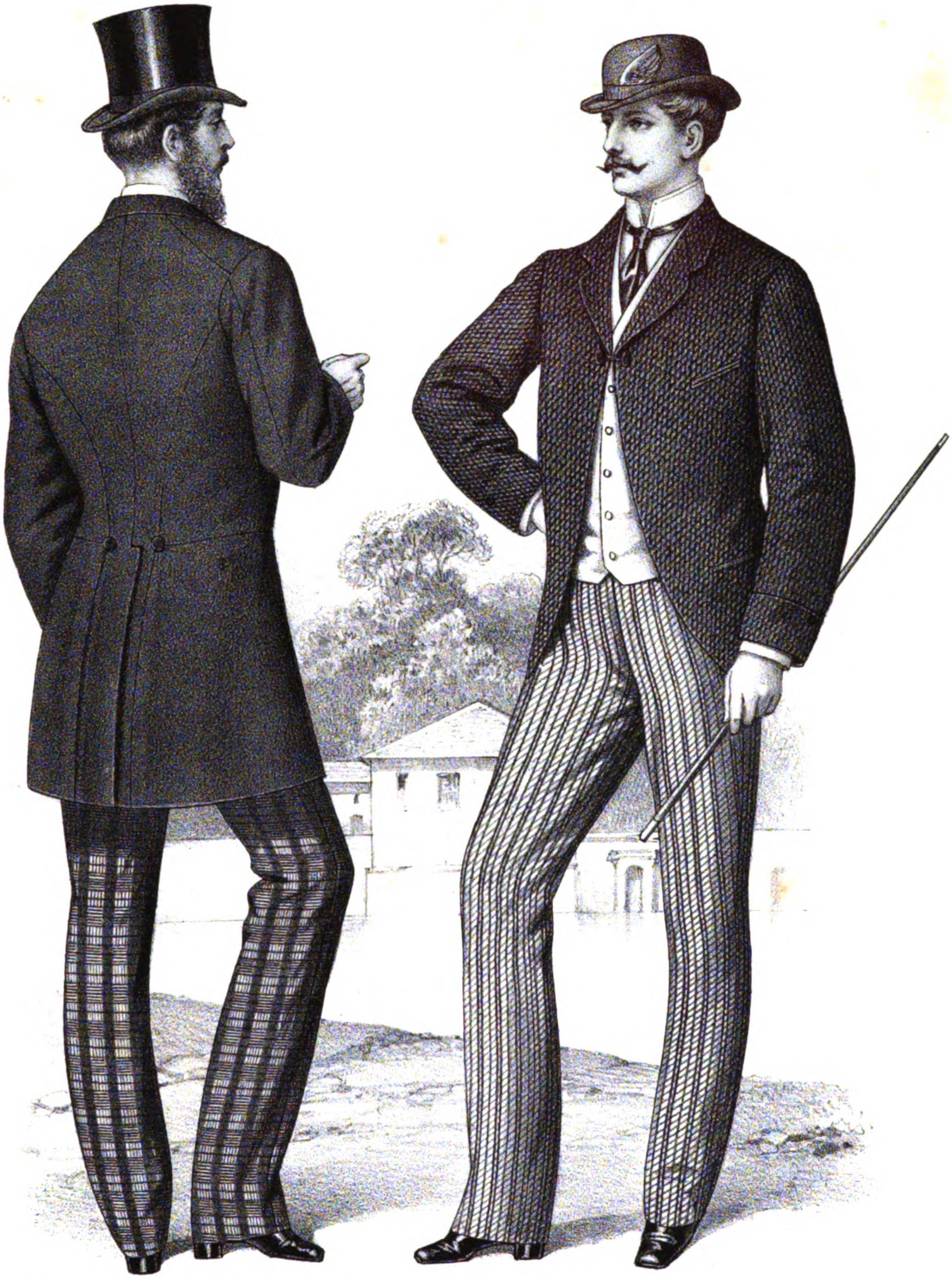

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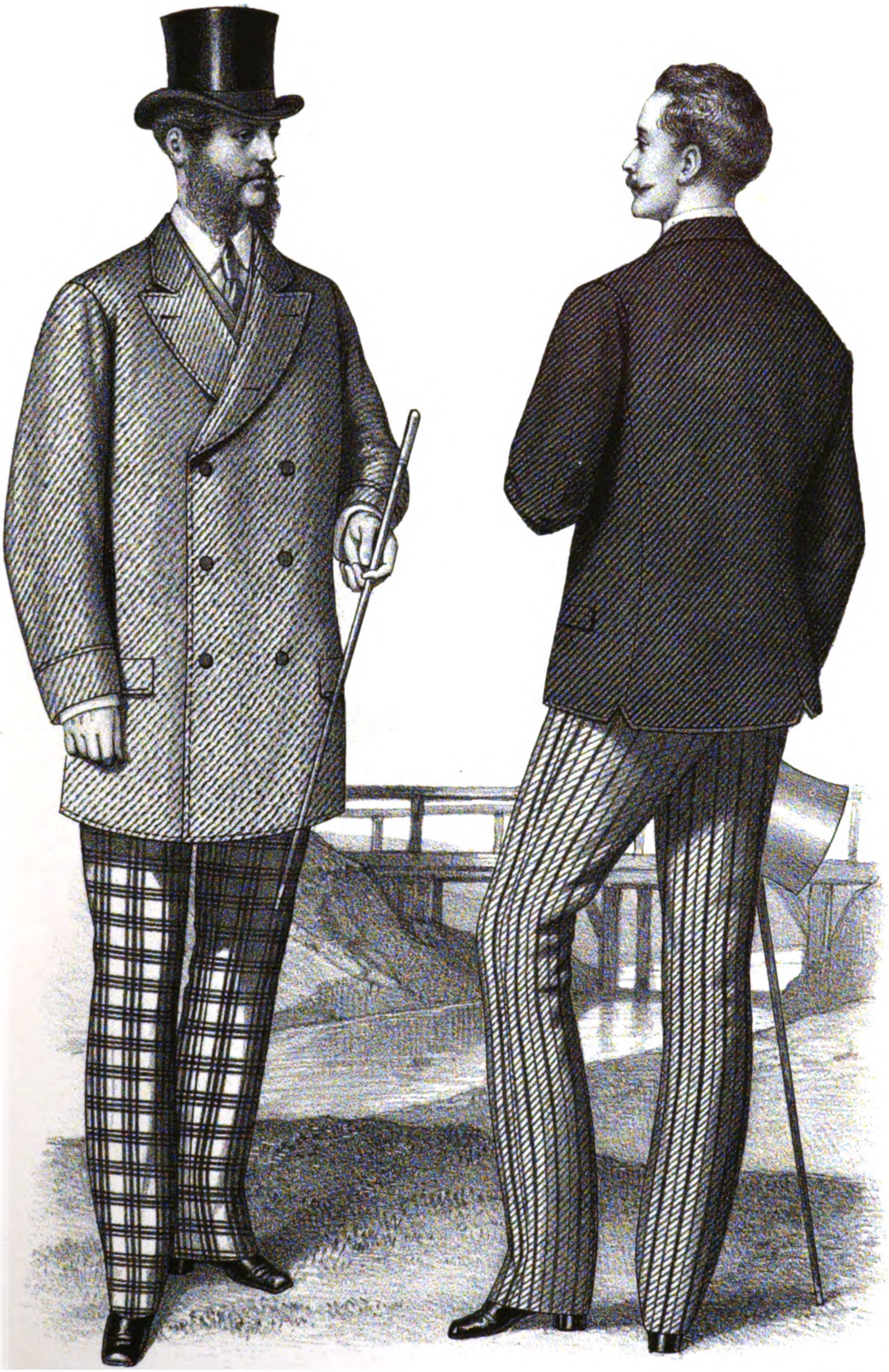

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8. Argyll Place Regent Street W.
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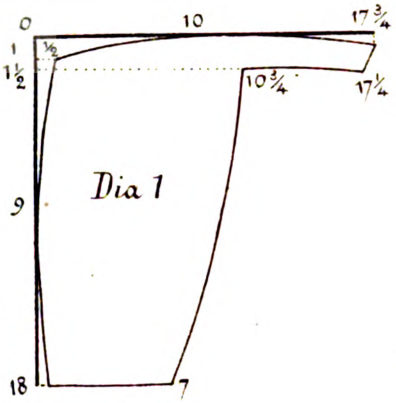
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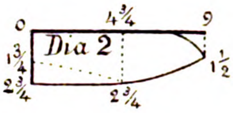
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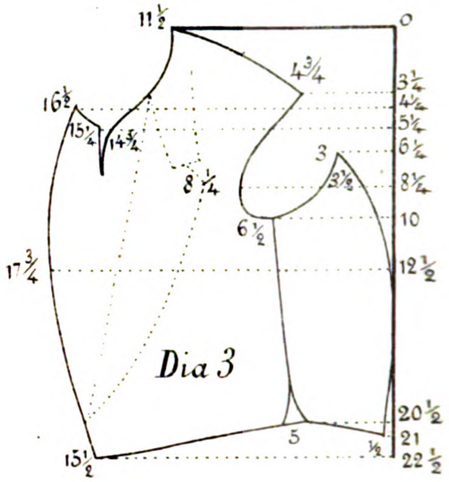
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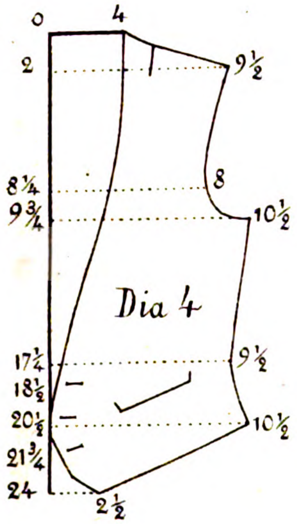
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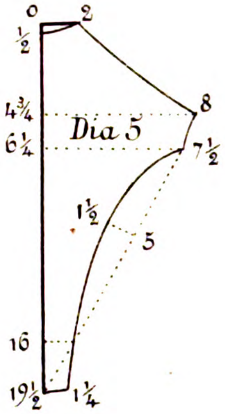
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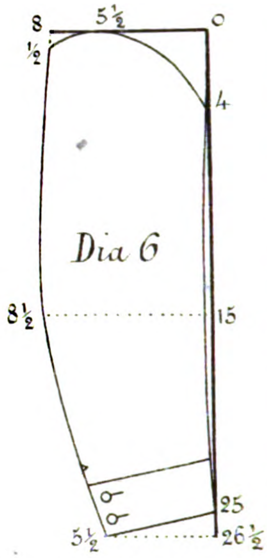
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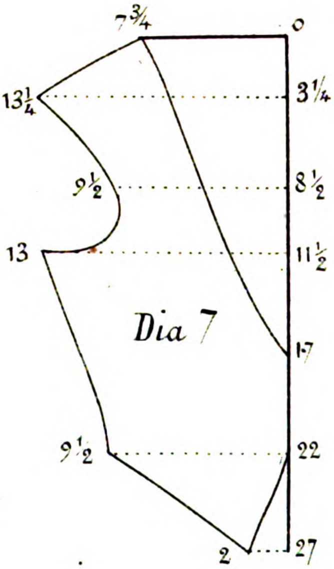
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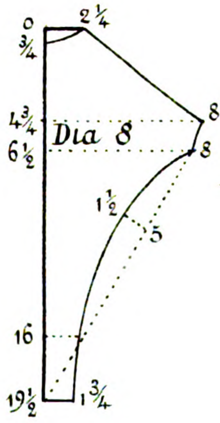
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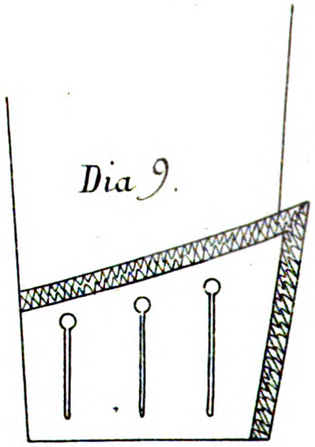
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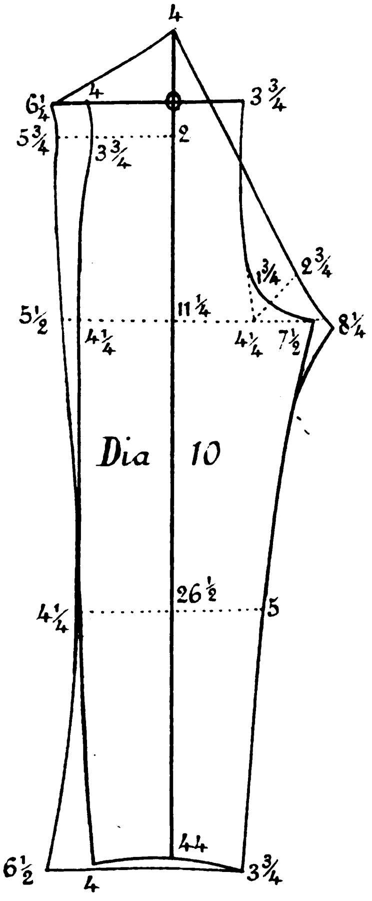
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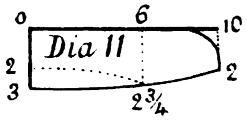
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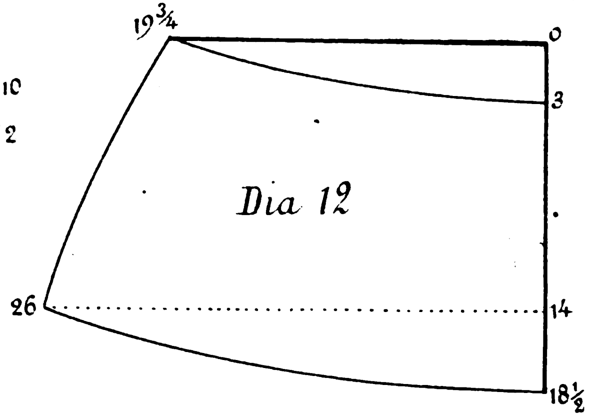
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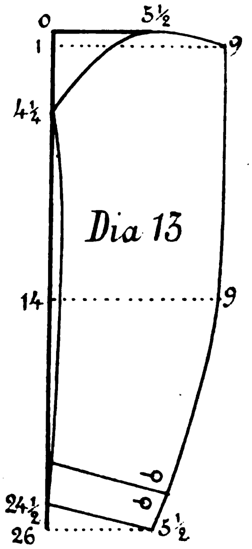
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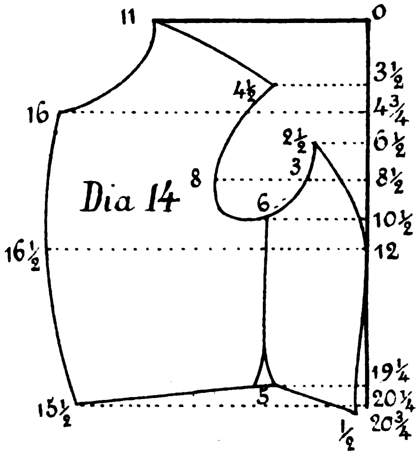
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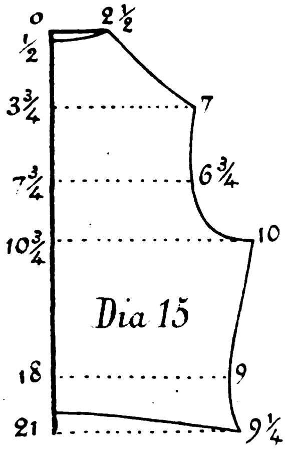
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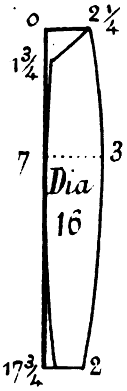
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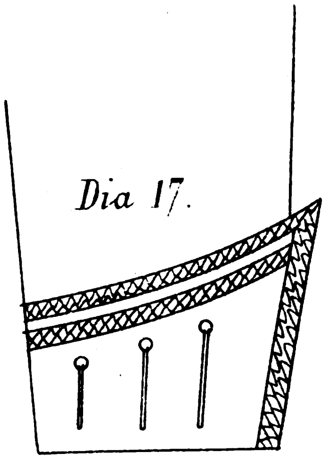
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Imp. Michelet, 6, r. du Hazard, Paris.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 290. June 1, 1870. Vol. 25.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

SYSTEM FOR A BOY'S JACKET.

By "Alpha."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

The system I submit for your inspection, for drafting a style of jacket which is a general favourite for boys of a certain size, is so simple in construction, that I feel certain the principle will meet with the approval of any of your readers who may be disposed to give it a trial, in the event of your favouring me with a space in your columns.

The plan may, no doubt, like others, have its imperfections, but in the absence of a better, may prove useful to at least some cutters.

To Draft the Back.

Diagram 8.

Draw the line A B, and mark on it at C, a quarter of an inch *less* than a fourth of the breast; at D, one inch *more* than a third of the breast; and at B, the length of the jacket to fancy.

From A, square with A B, draw the line A E, and mark on it at E, one sixth of the breast. Draw a line from C, square with A B, and mark on it at F, an inch and a half more than a third of the breast; and from D to G, square with A B, an inch and three-quarters *more* than a third.

Shape the top of the back, raising it at the top of the shoulder-seam about three-eighths of an inch.

Shape the shoulder-seam from E to F, the scye from F to G, and the side-seam from G to H; make the width of the back, at the bottom, from B to H, the same as from D to G. Hollow the back-seam a little, as it improves the fit of the jacket behind, and round the corners of the back and side seams to fancy. The side-seam is also hollowed from a straight line drawn from G to H.

To Form the Forepart.

Diagram 9.

Draw the line A B, mark on it the length of the jacket behind, and square with this line, draw the lines A C and B D.

On the line A B, mark at E, one inch *more* than a third of the breast, and at F, two-thirds.

From A to G, on the line A C, mark one-fourth of the breast, and at C, two-thirds. Draw a line from C, and intersect the line B D, at D. Mark on it at H, half an inch *more* than a sixth of the breast from A, and draw a curved line from H to G, as a guide for the shoulder-seam.

From E, draw the line E I, square with A B, and mark on it at K, one inch and a half *more* than a third of the breast; and to determine the bottom of the scye, at half the distance between K and I, mark down to L, a *ninth* of the breast. Measure the length of the shoulder-seam by the back, and shape the scye from the curve, through K and L, to I.

Mark down on the line A B, one-sixth of the breast-measure from A, for the point of the gorge, and shape it from G.

From F to N, mark outwards one inch. Shape the front-edge from the top of the lapel through N, and round it off at the bottom to fancy. Hollow the side-seam, and having taken the length, round off the corner to correspond with the back.

I am, dear Sir,
Yours respectfully,
" ALPHA."

Without entertaining any desire to interfere with the plan our correspondent has laid down for working his system, we cannot but think the fractional quantities he has given in several instances should be avoided whenever practicable. In the case before us, they appear to determine more a certain *style* than to fix the position of any principal point of construction.

In our opinion, the distinction between style and system should always be borne in mind. The inventor of a system of cutting, as a principle, should confine himself to defining the correct positions of certain governing points on which depend the fit and *comfort* of the garment. As a rule, the plan should be equally as avilable, and as perfect, in 1870 as in the year 1880, without any reference to the changes which may take place in fashion during the interval.

Fashion cannot affect the proportions of the human figure, which, under all forms of clothing, must always remain the same.

A system of cutting should be, to the shape of a garment, a groundwork or basis on which to produce a form dictated by the prevailing fashion of the day, and not embodying in itself any fixed shape or style. Naturally, whenever the inventor of a plan of cutting submits his work to the trade, he avails himself of the styles actually worn to illustrate his system; but the two should be entirely independent of each other, and the particular shape should not form a *part* of the method.

We have before remarked on this inconsistency, and drawn attention to the inconvenience inevitably arising from this error in judgment.

The plan we have just described is an instance of this system.

The author has arranged a simple plan for producing a certain form of jacket, but unfortunately the system, as presented to our readers, is confined to the particular style illustrated, as the several quantities are selected rather with a view of defining a given shape, than as proportionate parts of the breast-measure.

We are well aware that in some cases, where the shape of a garment is fixed, and not influenced by the taste of the cutter, nor by the fashion of the day, the directions may be definite as to the shape to be produced; but whenever this is not the case, it is certainly desirable that the style should not be determined.

We are sometimes inclined to think that this neglect arises from a want of sufficient attention, on the part of the framer of the rules, to produce the particular system in question, and that the plan is framed on some pattern which has been drafted and found to fit well.

Such a basis has its decided advantages, as confidence is inspired in the cutter by the success attending his efforts for the customer who afforded him the opportunity of testing his abilities. But it should surely be possible, in forming the plan for carrying out the system, to adapt it to any shape of the same style of garment, and not necessarily confine any point to a prescribed depth or width.

We would wish to impress this feature on all persons who may have a desire to frame a system of cutting, and urge them to devote a little more study in endeavouring to plan it so that it may adapt itself to any widths and depths, according to the particular taste of the cutter.

They will not find the task so difficult as they may at first imagine, and the increased facility with which the system will be carried out will amply repay the extra pains given.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

While reading over, in the May number of your valuable magazine, the account of a meeting of master-tailors, which had been held at Paris, with reference to some claims made by the journeymen for an alteration in the system of basting, I was struck with the difference existing in the method of carrying on business in France and England. You will remember, at the time of the last strike in this country, that the trades who paid the highest prices were those against which the trades' union first brought their action to bear, while other houses were permitted to carry on their business without being interfered with.

There might, perhaps, have been some shadow of a ground for complaint, if the men who first struck here, on that occasion, had to put up with the inconvenience and loss of time which their fellow-journeymen in Paris urged as their grievance, and sufficient ground for their discontent; but here the trades employed their men principally in workshops where every attention was paid to their comfort.

From my knowledge of the system of conducting the tailoring business at Paris, I fancy but few of our journeymen would like to change places with the men working there. They would, perhaps, be better reconciled to the little miseries they now complain of, when viewed in comparison with the larger ones with which they would have to contend in the exchange.

Few of our journeymen could earn there anything approaching to the wages they make in London, even at the high prices paid in Paris for the principal garments, as the fastidiousness of the customers, and the trouble given by the cutters, interfere to such an extent with the progress of the work, and involve a considerable waste of time. I think it would be impossible to find greater facilities in any country than those enjoyed by the men working in the best London trades. The styles are simple in the extreme, a very moderate amount of sewing is required, and soft articles to make up; in fact, all is smooth as could possibly be desired, and this is repeated from day to day throughout the season.

People may well say, "troubles are only as we make them."

I shall be anxious to know the result of the proceedings, although, from the concluding remark in your report, I should infer that there will be nothing like a party feeling on the part of the masters in the movement.

I am, Sir,
Yours respectfully,
"SENEX."

A REVIEW OF THE PREVAILING STYLES OF DRESS IN PARIS.

Now that the plate issued by the Philanthropic Society of the Master-Tailors of Paris, illustrating the several styles of dress recommended by the committee for adoption by the trade during the present season, has been some time in the hands of the numerous subscribers, it will not be a breach of politeness on our part if we briefly notice the leading features, and enable our patrons to form an opinion, from our report, of the principal characteristics of Parisian fashions.

In frock-coats, the style suggested is single-breasted, with two buttons and holes at front, but a lapel—nearly as wide as that of a double-breasted frock—is allowed on to the top of the front-edge. The waist is moderate in length. The back is broad across to the sleeve-head, the back-scye is about two inches deep, the shoulder-seam is curved, the top of the back broad, and the side-seam not much curved at the upper part. The skirt is very short, flat, and plain at the plaits. The sleeve is still cut with a round at the hind-arm, and finished with a round cuff, without any button or hole.

The collar is both low and narrow, it is cut off at the end, and there is but a small light between it and the top of the lapel. It is the narrower of the two. The turn to the forepart is long, but not very broad. There are five holes worked in the lapel, although only two are to be used. The edges are turned in and stitched.

Bronze olive is the shade of cloth recommended, with a velvet collar to match. The forepart is faced with cloth. Black is also to be worn.

Dress-coats. We have noticed the prevailing forms and colours in our description of the illustration of this garment, which we publish with the present number.

Morning-coats. Single-breasted will be the prevailing form. The waist moderately long. Some —intended to replace a frock-coat on occasions—are made with a very bold long turn, reaching to within an inch of the waist-seam, and the corner of the lapel very much rounded off. The end of the collar is not more than half the width of the lapel; it is rounded off, and sloped off also.

The sleeve is rather wide, and quite plain at the hand. The edges are turned in and stitched narrow. The skirt is short, but cut to reach well forward on the thigh, and the corner is slightly rounded off at the bottom of the front-edge. There are not any flaps.

Another style has a smaller turn, and only extends to the second hole from the bottom. The lapel itself is quite as broad as on the style of coat we have just described, but there is less breast allowed on to the front of the forepart. There are four holes and buttons at front. The collar is of the same shape and proportions as for the other form of jacket. The skirt is shorter, but still cut well forward at front on the thigh. There are no flaps at the waist-seam. The sleeve is full and plain.

A third style presents a very different appearance. It is intended more for a lounge-coat, and to be worn in the country. It is single-breasted, but with a very small turn, and to be worn fastened by the top of the four buttons at front, more like the small short turn which was so fashionable in this country. The corners of the lapel and of the collar are square, and neither of the ends is broad. The forepart is well cut off at the bottom, and the skirt, which is short, is shaped to run with it, and considerably rounded off at the bottom. There are deep flaps in the waist-seam.

The waist is longer than on either of the other two styles, and the hip-buttons wider apart. The sleeve is full, and without a cuff.

The waistcoat is single-breasted, without a collar, and to button up high. It is long, and the bottom of the front-edge cut well off from the lower button. The waistcoat and trousers should be made of the same article and pattern as the jacket.

We have yet another form of lounge-jacket, which, like that just described, is intended for country wear. It is cut in the form of a "Tweedside," with a broad back, and very short. The turn to the front is long, reaching to within about five inches of the bottom of the skirt. The corner of the lapel is rounded, and the end of the collar is sloped off and narrow. There are broad welts to the openings of the pockets across the skirts. The bottom of the skirt is well rounded off. The sleeve is wide, and plain at the hand. The edges turned in, and stitched narrow.

This style of jacket is made in white or some light colour in drill, and the waistcoat and trousers to match.

The waistcoat is single-breasted, with a small turn at top, and a narrow collar.

A dress complete, made in white drill, with pearl buttons, has a very suitable appearance for a fine summer day, when worn by a well-dressing man. In this country drill is replaced by Tweed or angola, in light colours and mixtures.

Double-breasted waistcoats, with a rolling collar are worn for morning. The roll is broad, and the waistcoat opens low, there being only three buttons and holes.

Morning-trousers are cut larger in the leg, and to fall easily on the boot. The side-seams are usually plain.

For Over-coats, the Chesterfield form is recommended. It is short. The back is moderate in width, with a seam at the centre, and without any opening. The front is single-breasted, with the holes worked in a fly. The top of the lapel is not more than an inch wide, and the corner square. The end of the collar is sloped off almost to run parallel with the front-edge of the forepart. The turn is carried to the second hole. Wide sleeve, with a deep round cuff. Pockets across the front of the skirts, without flaps to the openings. The edges turned in, and stitched narrow. The front of the forepart is faced with a narrow strip of the same article as the coat, and the silk is brought to the back of it.

COURT NEWS.

We are informed by the authorities who are supposed to be well versed in the various arrangements of the Court, that among the many entertainments which are to be given to Her Majesty's distinguished visitors who are expected during the season, should the weather admit of it, will be a breakfast in the gardens of Buckingham Palace, on a similar scale to that which was given last year on the occasion of the visit to this country of the Viceroy of Egypt.

It will be remembered that the gentlemen who were invited wore a special dress, which was a compromise between evening-dress and morning-dress. It consisted of a blue dress-coat with gilt buttons, a white waistcoat, and *grey* trousers. Perhaps the *etiquette* of Court would not permit any other form of civil or plain coat being worn in its presence, and that the compromise, in the form and colour of the trousers, was as far as its exacting rules could sanction.

In all probability, similar instructions may be issued with respect to the dress to be worn on this occasion.

Any of our readers can picture to themselves the cheerful effect such a dress would present when seen in connexion with the light *toilettes* of the ladies flitting among the walks, contrasted with the lugubrious appearance of a lot of mutes *minus* their wands or emblems of office.

May we hope that, taken in consideration with other recent official innovations in dress, we may look to some important changes, and that, in future, there will not be that severity in male dress, on certain occasions, which is now witnessed and tolerated?

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1461 and 1462.

Diagrams 1, 2, 7, 10, 11, and 13, illustrate the pattern of a single-breasted frock-coat with the skirt for a morning-coat, which we have taken from the work of our contemporary, M. Ladevèze, and have also represented it on one of the plates issued with the present number of our work, in order to place before our readers a correct representation of one of the present fashionable styles of coat worn in Paris.

The back (diagram 7) presents a different appearance to what we usually meet with in our practice. The shoulder-seam is cut with a slight round, the back-scye is narrow, and the side-seam has less curve at the upper part than we cut in this country. The sleeve (diagram 13) is much in the style in fashion with us at the present time. On the forepart (diagram 11), the scye strikes us at once by the oddness of its form; and, by the forepart being separated at the bottom of the seam under the arm, the side-seam has the appearance of being too much sprung out at the bottom, and would lead to the idea of the coat standing off from the waist.

The skirt (diagram 1) is exceedingly flat; but as the coat, by the illustration, is evidently not intended to be worn buttoned, and the skirt is cut to run in a line with the front-edge of the forepart, less compass would necessarily be required. The collar (diagram 10) will surprise many of our readers by its shape, especially of the sewing-on edge.

The skirt for a morning-coat (diagram 2) is cut very forward, as the forepart is the same shape and size for both styles of coat.

Diagrams 3, 6, 12, and 16, are the pattern of a round jacket for a youth, to be worn for dress.

Although copied from a pattern produced for a boy measuring 15 inches breast, by the several quantities affixed to the different lines, by means of the Graduated Measures, other sizes may be drafted for which the particular style is suitable.

Diagrams 5 and 14, are the pattern of a single-breasted waistcoat, without a collar, and intended for morning wear.

Diagrams 4, 15, and 17, are the pattern of a double-breasted waistcoat, also for morning-wear, and adapted for drill or quilting.

Diagrams 8 and 9, illustrate the system for cutting a youth's long jacket, communicated by our correspondent "Alpha," and described in his letter which appears in our number for June.

PARISIAN FASHIONS.

On the first figure on one of the plates issued with the present number of our work, we publish an illustration of a style of frock-coat which will be a leading form in Paris during the present season. We have also given a pattern of the shape in our collection of patterns in diagram.

The style represented is that of a single-breasted frock-coat, and is frequently, we may say commonly, worn at a quiet dinner when the *etiquette* of dress is not exacted.

The turn is long and moderately broad, but the lapel is not so wide as was fashionable last year. The waist is cut about three-quarters or an inch longer than the natural length, and the skirt reaches to within about four inches of the knee. It is flat, and made up with side-edges to the plaits. The sleeve is cut to a medium width, with a cuff sewn on. The seam at the sleeve-head is pressed open when sewn in to the scye. Some tailors, however, only open the seam on the upper part of the sleeve-head, and press the other portion—under the scye—on the double, with the idea that the sleeve fits better for this method. The collar is made up about three-quarters of an inch deep in the stand, and a little more than an inch in the fall, and the top of the lapel measures about an inch and a half less than in double-breasted frocks, when it is usually cut broader. There is a bold light between the end of the collar and the top of the lapel.

The edges are left raw, and trimmed with a small square cord sewn on open. This style presents some little difficulty in properly making up, and requires careful sewing on the part of the workman. In articles of a loose make, a *very narrow* braid may be substituted, and the edges bound with it, so that, when finished, it merely shows as a small cord.

The waistcoat is double-breasted, with a roll collar, and faced with black silk. The edges are trimmed to match the coat, and both garments are black.

The trousers are cut moderately straight, but to indicate slightly the shape of the leg. They are rather wider at the bottom, and set freely on the boot.

On the second figure on the same plate, we have illustrated another style of Parisian costume for morning wear.

The coat is single-breasted. The waist is rather long—about an inch and a half longer than the natural length—and the skirt reaches to within five inches of the knee. It is flat according as the hips may be more or less prominent, and is made up with flaps at the waist-seam, and pockets under.

The coat is bound with a very narrow braid, so as to form a cord on the edge, as if one had been sewn on, only the edges are basted together raw, as if they were to be stitched.

The front of the forepart is made to turn to the waist-seam. The end of the collar and the top of the lapel—which is square—form a triangle in shape. The collar is from three-quarters to an inch and an eighth in height, and about an inch and a half in depth. The sleeves are cut to a moderate width, and with the usual seams, and a cuff is formed by the binding.

Some trades, instead of binding the edges of morning-coats, turn them in, and stitch them narrow; others turn the edges over, and stitch them broader.

Our readers will perceive that we have made a deviation, in some little details in our illustrations, from the originals, according to the description given by our contemporary. We have, while altering the patterns on the waistcoats and trousers, preserved the shapes.

We have made a further selection from the Parisian fashions, by representing on one of the figures on another plate, the style of evening dress-coat recommended by the Sub-Committee of the Philanthropic Society of Master-Tailors in Paris, and adopted by the leading trades in Paris, who are members of it.

The dress consists of a BROWN dress-coat, with a bold roll-collar, faced with satin to match. The waist is neither long nor short, but cut just to the average length. The skirt is short, and of a medium width at top and bottom. The bottom-edge of the strap is rounded to run with the front-edge of the skirt. The turn of the forepart is broad, and extends to within a little distance of the waist-seam. There are buttons sewn on to the forepart, but simply for ornament, as there are not any holes worked in the roll. The sleeve is rather easy to the arm, and is finished with a round cuff, without, however, any buttons or holes. The collar is low, and narrow in the fall. The edges are bound narrow.

The waistcoat of buff quilting, single-breasted, opening very low, and without a collar. The front is very much cut away on the breast, and there are only three buttons and holes.

Trousers for dress, of *a pale shade of drab in dress doeskin*, are cut to show the form of the leg a little, and to fall easily on the instep.

The Committee also recommend a blue dress-coat, with gilt buttons, for evening-dress. The lapel is cut in the usual form, rather narrow, square at top, and not pointed. The collar is made with a frock-end, a little narrower than the lapel, and to show but a very small light. There are five holes worked in the lapel. The front of the forepart is made to turn to the same extent as shown on our plate, and the foreparts are faced with black satin to the back of the holes.

The waistcoat is of white quilting, with a roll-collar, to open very low, and fasten with three buttons and holes.

Trousers of a pale grey dress doeskin, cut as described for the figure on the plate.

We think that, considering blue is now recommended by the leading houses in Paris and London, there can be little doubt of its success for evening wear; and the more so, in our opinion, from the circumstance of brown being also introduced, as the fact of *two* colours being selected would show the spirit of the trade in Paris to support the innovation, trusting to their customers to readily adopt their suggestion.

We would draw the attention of those of our readers who, by the position they hold in the trade, and the influence, as a consequence, they are enabled to exercise over their several connexions, from the confidence their customers place in their good taste and judgment, to the substitution of the two shades in *dress* doeskin for the black so rigorously preserved in this country, and put it to them, whether as men of taste they do not admit the advantage of the light colours over their rival—at least, for the purpose of evening-dress. We are at a loss to know what sufficient reason can be advanced for black being worn for trousers upon such occasions. It cannot be that it is supposed to harmonize with the rich and elegant *toilettes* of the ladies, or that it presents an effect in keeping with the decoration of the *salons.* The small portion of white shown in the waistcoat, between the coat and trousers can scarcely be considered to assist the black trousers—the contrast is too violent to be effective or pleasing to the eye. We require some softening down of the plain white placed in such immediate contact with the black on both sides; and this we should at once obtain in the blue coat, with gilt buttons, and light trousers.

On the other figure on the plate on which we have illustrated the Parisian style of dress-coat, we have represented a smart form of morning-coat, which is exceedingly well adapted for the season.

It is double-breasted, with the lapel sewn on or cut on, to fancy. The waist is cut about an inch and a half longer than the natural waist; the back rather broad across to the back-scye, which is wide, and the side-seam moderately curved. The hip-buttons are 3½ inches apart. The collar is still low and narrow in the fall. The turn of the forepart is long and bold, having a round cut on to the edge at the centre. The sleeve is worn easy to the arm, and with a cuff about three inches deep, and one or two holes and buttons. The skirt is long, and cut off at front to run with the lapel. The edges are bound narrow, or finished with a small cord. Fancy twist and silk buttons are worn.

The waistcoat is single-breasted, with a roll-collar, made to fasten up with five buttons and holes, and cut with a small point at front.

Morning-trousers are worn easy in the leg, and to lie on the boot. They have fly-fronts and "French" pockets. The top-side is cut narrow at top and bottom of the side-seam.

JUVENILE DRESS.

As the time is rapidly approaching for the commencement of the vacations at private schools, we have judged it a favourable season to issue illustrations of some of the most prevailing styles of juvenile clothing in wear.

On the first figure on the juvenile plate, we have represented the style of jacket which is worn either for dress, or may be worn for walking, but principally on the former occasion, by youths who are too old or too tall for the fancy styles of dress worn by the juniors. It is cut to reach about two inches below the hollow of the waist, and the bottom of the side-seam springs out a little, as shown by the pattern we give in diagram with the present number. The turn is broad and rather long, as there are at most four buttons and holes at front. The jacket is cut with a little point at front. The collar low and narrow, square, and sloped off at the end. The sleeve is rather wide, and plain at the hand. The edges are trimmed with a narrow braid sewn on flat. Blue, with fancy gilt buttons, is fashionable. The fronts of the foreparts are sometimes faced with silk serge, which gives a smart effect.

The waistcoat is made of white quilting, and is single-breasted, without a collar. It may be made to button up as high as shown on the figure, or to open low as for dress.

On the other figure we have given a very smart style of jacket for boys, for whom the style represented on the first figure would not be so appropriate. It is cut straight on the bottom-edge, and the back broader all the way down than that we have just described—more in the form of a long "reefer." There is no collar. The back is cut high upwards, and the forepart to correspond; but the neck, instead of continuing as in a waistcoat, terminates in an angle with the front-edge, so as to present more the appearance of a low collar. The front of the forepart, from the angle to the only button-hole worked in the lapel, is cut away, and forms a curved edge. The forepart is well rounded off at the bottom at front, so as to show the waistcoat between the two edges. The sleeve is quite plain in the arm, and a cuff simulated by the braid with which the edges are finished.

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMAN-TAILORS.

The dinner to celebrate the Thirty-Second Anniversary of the above Institution, took place on the 25th ult., at the Freemasons' Tavern, under the presidency of W. H. Smith, Esq., one of the Members for Westminster; his colleague, Captain the Hon. R. W. Grosvenor, having taken the chair on the previous anniversary.

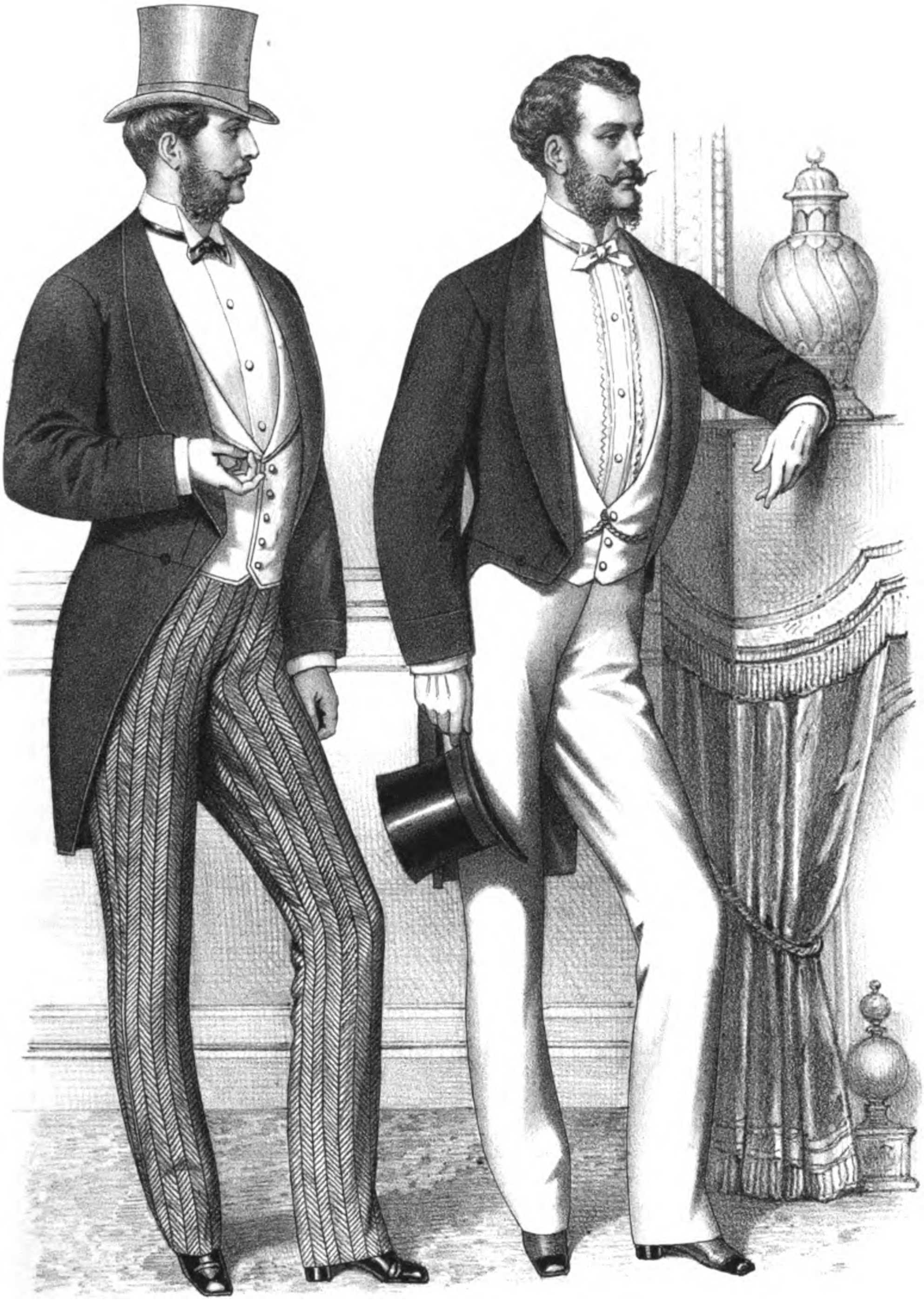
The ceremony taking place so late in the month, and our arrangements being all completed, we had no opportunity of giving to our readers a report of the proceedings in our present number. We shall, however, not lose sight of this excellent charity, but postpone to next month our notice of the interesting meeting, and the several details.

ANTICIPATED STRIKE IN PARIS BY JOURNEYMEN-TAILORS.

We noticed, in our last number, a meeting of the principal master-tailors of Paris, to take into consideration the request, from a deputation of the journeymen, to make an alteration in the system of basting up garments, and to discuss the probable effect of a strike on their part, in the event of the masters not complying with the demand.

We learn that, as was contemplated, the men, or, more properly speaking, a portion of the journeymen have struck against a few of the shops, in which, we presume, they considered they were put to the greatest amount of inconvenience and loss of time by the practice of those particular houses. The masters have in some instances given way, and acceded to a relaxation of their method. Others have stood out for the old plan, and have been assisted by their fellow-tradesmen with their work, so as to put them to the least possible inconvenience.

It remains to be seen to what extent this strike may be carried, but in all probability some definite plan may be determined upon to soften matters. According to the resolution of the masters at the meeting we reported, every one was left at perfect liberty to make whatever arrangements he thought proper with his own men, without prejudice to his position as a member of the Society.



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EDWARD MINISTER AND SON

8, Argyll Place Regent Street W.

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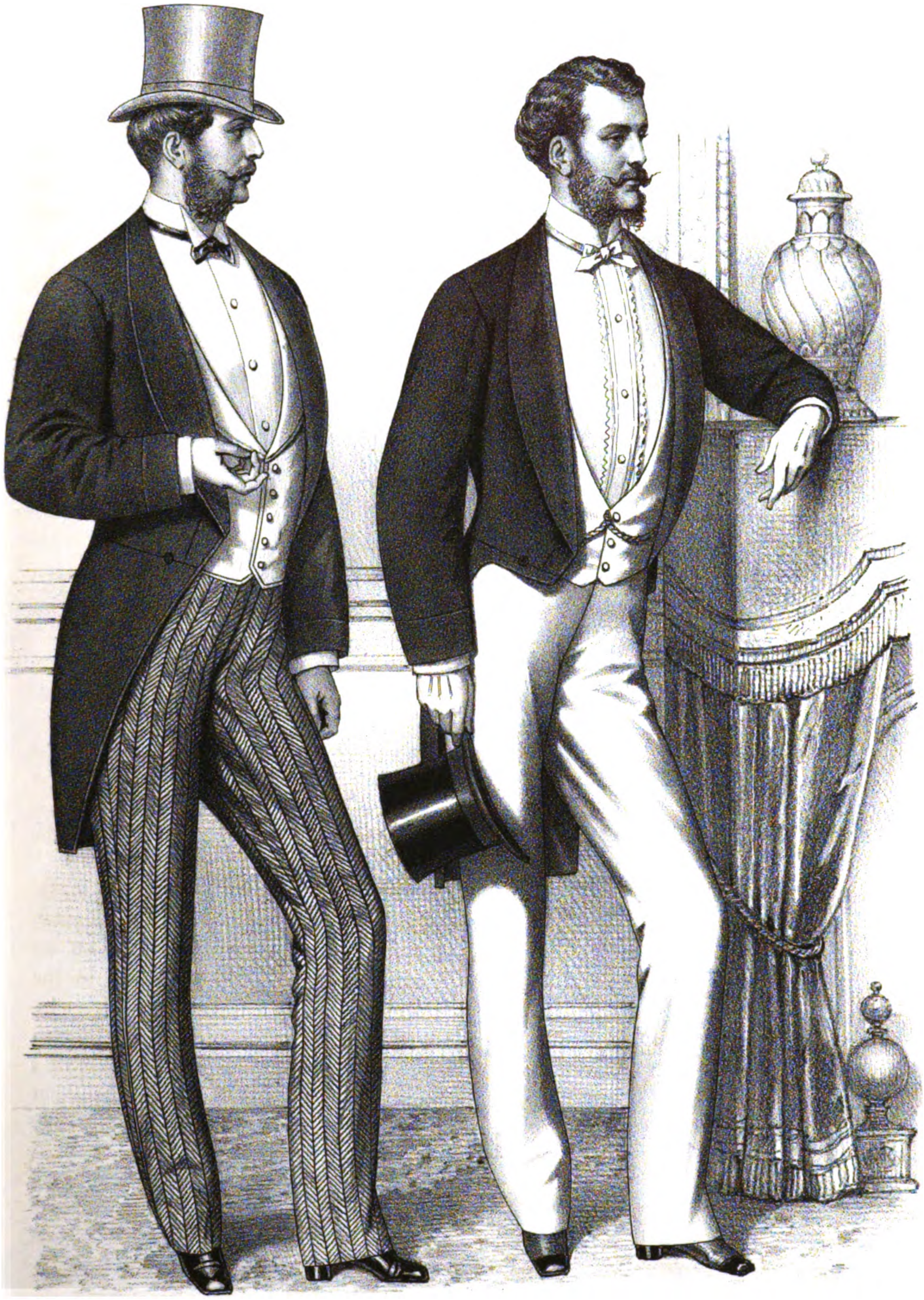
June 1st_ GAZETTE of FASHION __ 1870



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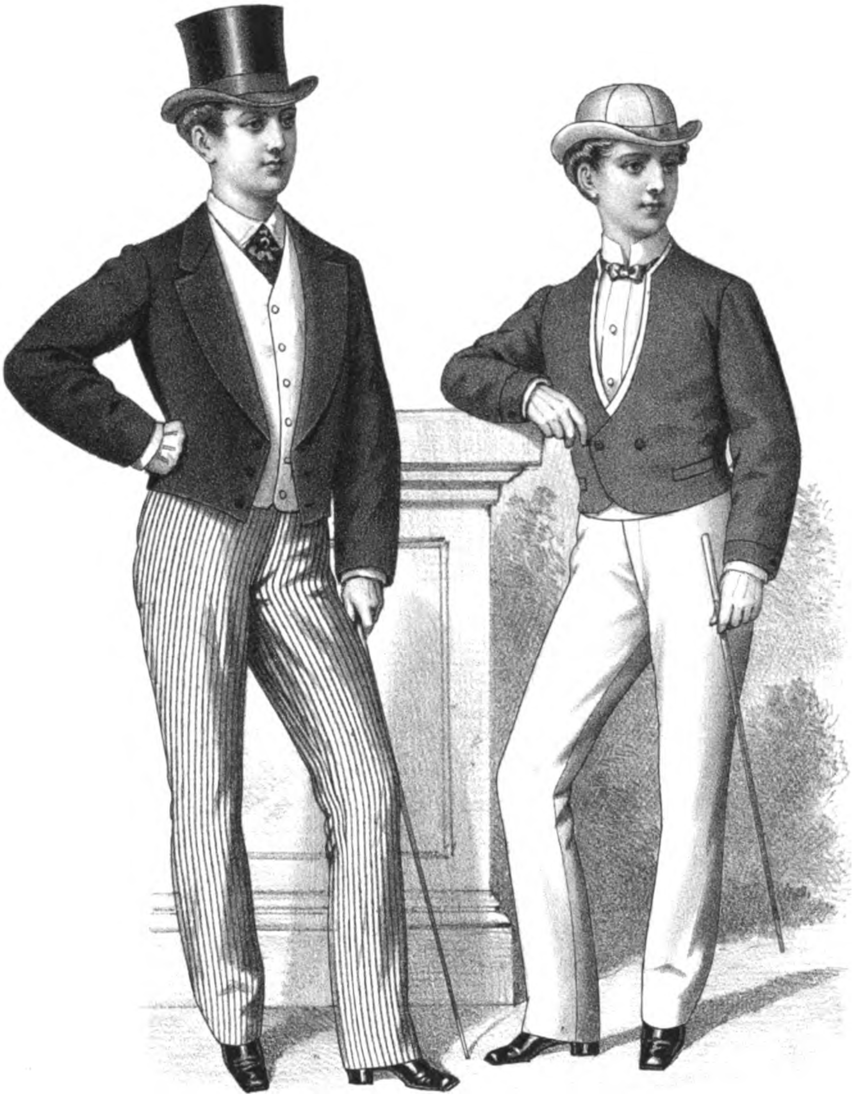

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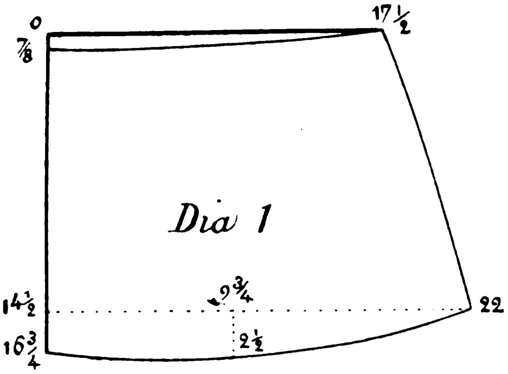
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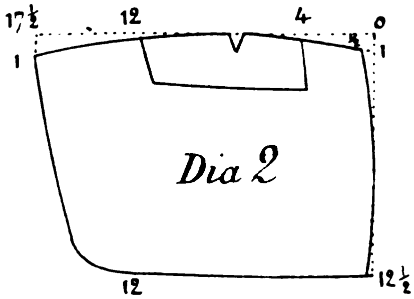
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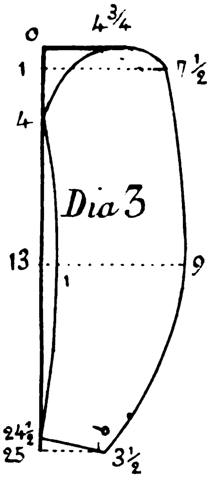
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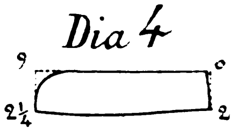
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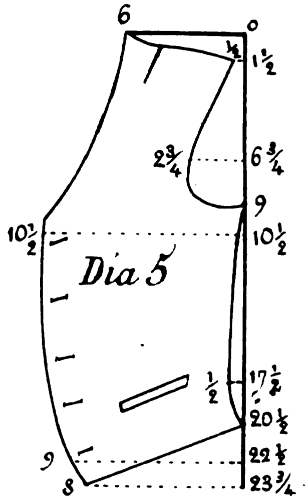
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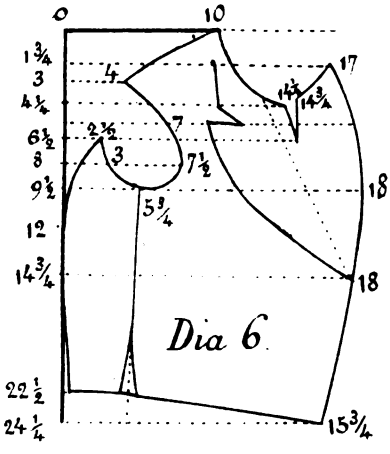
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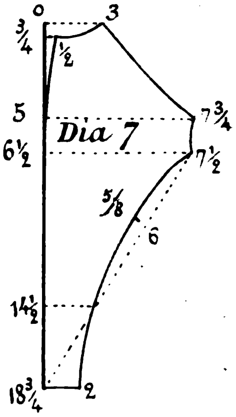
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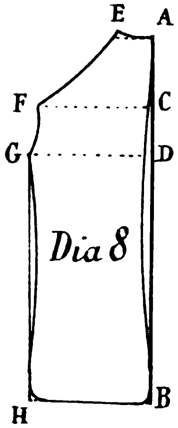
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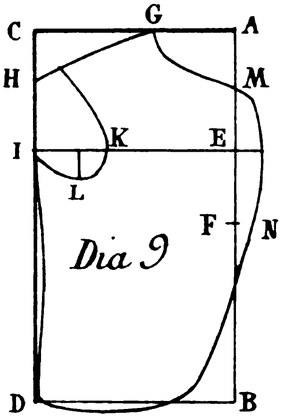
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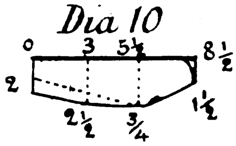
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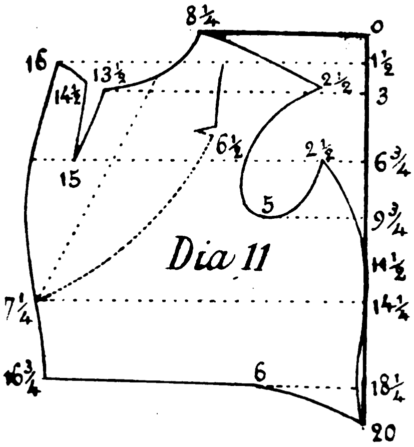
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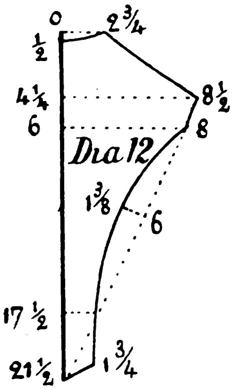
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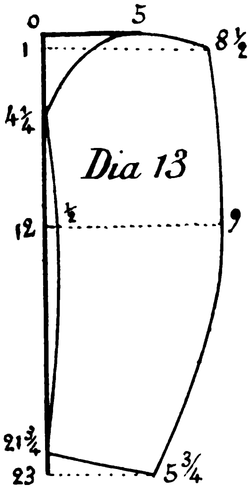
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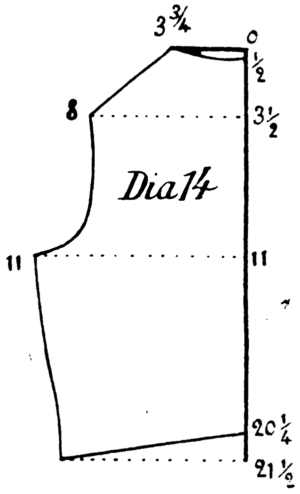
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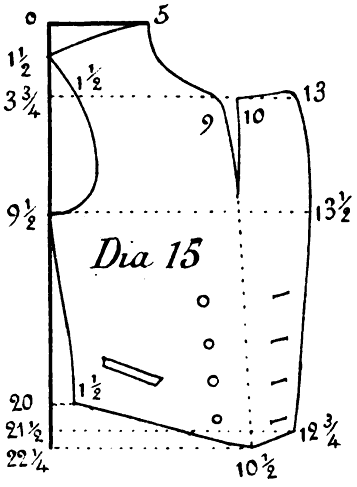
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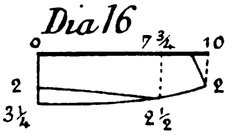
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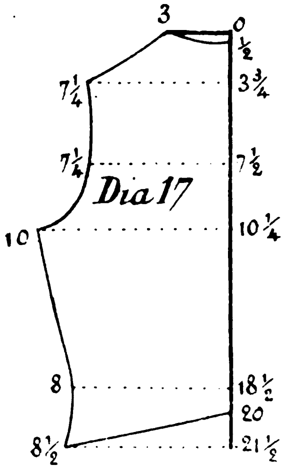
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GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 291. JULY 1, 1870. VOL. 25.

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMEN-TAILORS.

We referred in our last number to the late period of the month at which the Anniversary Dinner of the above Institution took place, as compelling us to postpone our notice until the present month. We regret this circumstance the more as we know the deep interest many of the trade take in the welfare of this Institution, and by whom any particulars connected with its prosperity are received with feelings of pleasure. We have now to redeem our pledge, and in making our report of the festivities of the occasion, would beg to urge the claim which the Institution has on the sympathies of the members of the trade, and which was so ably advocated by the honourable Chairman.

The dinner which took place at the Freemasons' Tavern on the 25th of May last, was to celebrate the THIRTY-SECOND ANNIVERSARY of this Institution, W. H. Smith, Esq., one of the Members of Parliament for Westminster, presided.

We do not know whether postponing the dinner to a later period of the season than usual has any effect upon the attendance of the members of the trade, and of the friends of the Institution, but we scarcely think there were so many present as we have noticed at previous anniversaries. The old and staunch supporters of the Institution were found as usual in their places, showing by their example that the interest of these annual meetings had not lost its charm for them.

The Chairman in proposing the health of the Queen, said the toast was one which appealed to every sense of affection and loyalty. There were some present who could remember Her Majesty as a Princess, with the hope and expectation that she would become a maiden Queen, upon whom would be centred all the loyalty, affection, and enthusiasm of the English people.

They could remember her as a happy bride, and since, as a wife and a mother; discharging all the duties of her position in such a manner as to preserve the loyalty and to maintain the honour and happiness of the country. (Cheers.)

The Chairman then gave the second toast in the usual order—viz., "The Prince and Princess of Wales and the rest of the Royal Family"—and observed that the Prince, he was sure, desired to be the first gentleman in the land. As to the Princess, he felt he could not say too much in her praise. (Cheers.) She had charmed the English people by her kindness and manner, and he hoped she would long be spared to adorn the nation as the mother of its future princes.

"The Army, Navy, and Volunteers," was then proposed, with a graceful allusion to the achievements and *morale* of the two branches of the service, and trusted that they would never be otherwise than protectors and peace-preservers; and not, as in other countries, the governors and directors of the common interest. The Chairman coupled the name of Captain Brown with the volunteers.

Captain Harry Brown (of the St. George's Rifle Volunteers) in returning thanks for the honour conferred upon him in associating his name with the volunteers, remarked that he felt considerably embarrassed at being called upon to respond to the toast, because at that time he was no captain, and nothing more than an officer, as it were, on *half pay*.

However, he had great pleasure in acknowledging the kindness shown towards the defenders of our country, who he was satisfied would always be ready to do their duty. It was also a pleasure, he might observe, to see so many *upright* men present on that occasion..

The Chairman next proposed the toast of the evening—"Prosperity to the Benevolent Institution for the Relief of Aged and Infirm Journeymen-Tailors."

He said that he had the greatest sympathy with the working classes, and was conscious of the responsibility attaching to employers in respect to promoting their social and moral welfare. The interests of the employers were identical with those of the employed. The Institution which they were met to promote, was in the interest alike of masters and of men—of those who believed themselves to be above the reach of want, as well as of those who felt it necessary to claim the assistance of others.

Its object was to place assistance more readily within the reach of those who, in after life, might come to need it, whether by misfortune, by sickness, or by some unforeseen calamity, to which all men were exposed. The purport was to create a fund which might be acceptable in time of need, and to which every journeyman might be able to contribute his share.

It was not to be regarded as a matter of simple charity; it was a fund to which every workman, who was a member of the Institution, contributed his fair proportion, in order to provide for himself a means of support, a refuge, a home, with assured peace and security for the rest of his days. He would appeal to capitalists and employers as to whether they were not responsible, to a certain degree, for the prosperity and well-being of their more needy fellow-men, and in which sense they were their brother's keeper, and were bound, one and all, to do their utmost to promote his happiness in the world.

He would go beyond this, and say that it was unmistakeably the interest of persons in the trade—indeed, it was a duty—to show a fellow-sympathy towards their *employés*, and a desire to further their interest in every way. (Cheers.) Whilst, on the other hand, it was the duty of workmen to see that their employers' business was being properly attended to, and to evince a lively sympathy towards them, and a desire for the continued prosperity of those friends who had extended a helping hand towards this Institution.

It might appear paradoxical, but he would say that he was opposed to what might be termed simple and pure charity. He thought that when money was to be administered in the light of charity, it tended to humiliate and beggar a man.

If it was asserted that the fund was to be administered as doles, it would tend greatly to demoralize and injure the persons who were compelled to receive them.

Having the deepest sympathy with workmen, and knowing how much employers of labour owed to them, and now much of his own fortune had been built up by them, he would advise both employers and journeymen to give all the assistance they could to the fund. The strong feature of the Institution was that it required the workmen themselves to contribute, in order to qualify themselves for the advantage of which they might, perhaps, have to avail themselves at some future time.

He was sorry to see that the whole number of journeymen subscribers was only 350. The trade was a large one, and he ventured to express a hope that the men—he could not use a better word—engaged in it would see the advantage of supporting the fund more liberally than they were now doing, and especially as it was in the power of the committee to do so much more good.

He could not but help feeling that the number of subscribing journeymen greatly influenced the amount which was annually given by the employers and by those outside the trade. If there were 700 journeymen contributing to the fund, the subscriptions from other quarters would speedily be doubled.

On the previous day, he had the honour and the pleasure of going over the asylum at Haverstock Hill, and certainly he could not desire to see a more comfortable home for those who had weathered the storm of life. A quieter resting-place he had not seen for a long time. Still the asylum was not full, and more of their unfortunate brethren might receive the benefits if the fund would allow of it.

There was one point which struck him exceedingly at first—namely, that when a man was to be admitted into the asylum, he would go there with a certain amount of regret at the apparent severance which must take place between himself and his old companions, and that when he went to Haverstock Hill he was away from his associates, and it might seem like banishment to a man to go from his home to the institution. He found himself agreeably mistaken.

It was a fact that those who had been there the longest were the happiest, and there was a general thankfulness and a desire to let it be known they had everything they asked for. In no part of the asylum was this more apparent than in the infirmary, which had, with great wisdom, been provided by the committee. There he found a number of men, who had been stricken down by illness, treated with the greatest care by a good kind nurse, who was doing all that she could do to alleviate their pain. There was perfect rest and peace, and a kind of preparing themselves for another world, which he himself hoped to feel when his time came.

These were some of the many advantages which he saw around him. As to the claims which such an Institution had upon the sympathy of the trade, he felt that he could not advocate them too strongly. All who were engaged in the trade, whether employers or journeymen, most certainly ought to assist the fund.

He believed it was an utter fallacy, a delusion, and a mistake, to suppose one part of the trade could flourish without the other. He believed that if the workmen did not prosper, the masters could not.

In conclusion, he would appeal to all present to assist the Institution by every means in their power, in order that it might continue to flourish, and afford more of those undeniable advantages which it now possessed.

He begged to propose "The Benevolent Institution for the Relief of Aged and Infirm Journeymen-Tailors."

Mr. Robert M'Callan, the worthy President of the Institution, then proposed, in suitable terms, the health of the Chairman. No one, he said, could have filled the chair with more grace and ability than he had; and he felt that they were largely indebted to Mr. Smith for having consented to preside on that occasion.

The Chairman, in returning thanks, said that he was not insensible to the duty which devolved upon an employer of labour, to do all that he could to benefit those who, by their daily toil, were promoting his interests.

Mr. W. G. Harrison then proposed "The President of the Institution, Robert M'Callan, Esq.," in highly eulogistic terms.

Mr. M'Callan was a gentleman possessing most excellent qualities, and he was sure that their Institution was to him one of his greatest delights. He (Mr. Harrison) was looking over the list of Presidents the other day, and the amounts subscribed in donations, and he was astonished to find that in thirty years it was no less a sum than £23,000, and this was quite irrespective of annual subscriptions. It was an Institution certainly of which all persons connected with the trade ought to be proud.

There was one great fact which always struck him as it had their Chairman—namely, that in their Institution there was no element of charity. It was no charity at all, but it was a right which every one of their unfortunate brethren could lay claim to. It was a mutual undertaking between masters and men for their common good. He might observe that the Institution arose out of a strike.

When the strike in question was over, there remained a sum of money in the hands of the masters, and the question was mooted as to what should be done with it, so as to produce the greatest amount of good. Eventually it was decided to invest it as a nucleus for founding an institution similar to that of which they were now met to celebrate the thirty-second anniversary, and the journeymen were invited to take part in the good work. This determination had the effect at once of softening down all the ill-feeling which the strike had produced, and tended to establish a confidence between both parties.

One of the foremost in the good work was their friend Mr. M'Callan; and he was sure the company would drink to his health with all becoming honours, and with their best wishes for a continuance.

The esteemed President returned thanks in his usual happy manner—brief, but in language to the purpose; conveying at once his sense of the honour done him, and the deep interest he takes in the Institution, and what a large share of his sympathies are enlisted in its favour. It would be palpable that to him the task he has imposed upon himself is really a labour of love, and that the greatest pleasure he can feel in return is witnessing the happiness the Institution is the means of promoting among the journeymen.

The indefatigable Secretary to the Institution, Mr. W. H. Hall, then read a list of the donations, amounting to nearly £500, but which may be increased by subsequent sums sent in afterwards.

The healths of the committee and of the officers of the Institution were then proposed, and received with all the warmth which the valuable services the different gentlemen render, and the efficient manner in which they perform their several tasks, justly entitled them to receive.

Mr. R. Wain, in proposing "The guests of the evening and the members of the trade," said he was gratified to see so many gentlemen present who were not connected with the trade. It seemed as if year by year their guests became more numerous, and the employers less so. He wished to see the latter making a stronger appearance at their festival dinners; and he would have been better pleased had the subscriptions been double in amount to what they were. He desired to see the largest amount of sympathy and co-operation bestowed on the working of their Institution, believing it to be one of the best in the land. He was sanguine in believing that ere another anniversary they would see a complete reorganization, and a decided improvement in the state of their affairs.

Mr. Pattison returned thanks for this toast.

The musical arrangements of the evening were under the management of Mr. Land, and the different vocalists acquitted themselves in an efficient manner, much to the delight of the company.

MILITARY UNIFORMS.

New Regulations for the Dress of Officers of the Control Department.

We published in the April number a description of the new uniform ordered to be worn by officers in the Army Service Corps, and noticed the provisions to distinguish the different ranks. We stated that the printed regulations were not then issued, and promised to make our readers acquainted with them on the earliest occasion. We have now the opportunity of communicating some additional information on this subject, beyond what we were enabled to publish in our first notice.

To many of our readers the official obstacles to the establishment of any definite pattern of clothing are but too well known, as, even after being sealed, and supposed to represent a safe guide for tailors to follow, it is not unusual for some trifling alteration to be made afterwards, and which is sometimes not found out until too late to prevent at least a considerable amount of inconvenience and expense.

We prefer not to follow the official description, as we think we can give the different particulars in a more business-like manner, and avoid some of the errors we notice in the printed regulation.

Tunic.—Blue, single-breasted, eight buttons (to pattern) regular at front, with a ketch cut on to the right forepart. Blue velvet stand-collar, low, and rounded at front. Coat edged with white, quarter-inch wide. The front of the skirt rounded at bottom, and the back-skirt whole. Lined with black silk, and the body with drab. A double gold square cord on each shoulder, with a small button (to pattern), and the bottom sewn on to the shoulder-seam. Button at each hip. Pointed cuff of blue velvet; depth and trimming according to the regulation for distinction of rank. Skirt 10 inches deep for an officer 5 feet 9 inches, and a quarter of an inch variation for every inch in the height of the wearer.

DISTINCTIONS OF RANK ACCORDING TO THE RELATIVE RANKS IN THE ARMY.

Controller	as Major-General.
Deputy-Controller . . .	as Colonel.
Assistant-Controller . .	as Lieutenant-Colonel.
Commissary	as Major.
Deputy-Commissary . .	as Captain.
Assistant-Commissary . .	as Lieutenant.

DISTINCTIONS IN TRIMMING.

Controller.

Collar laced *all round* with *one-inch* gold lace (Staff pattern), and silver embroidered star at each end.

Cuff.—A double chevron of one-inch lace, with quarter-inch light of blue velvet between, and a figured braiding of alternate large and small eyes above the lace, finishing with an Austrian knot at top. The depth from top of knot to bottom of sleeve to be 10 inches. The lower lace traced inside with alternately large and small eyes, finishing with a "crow's-foot and eye," and showing a quarter-inch light between the bottom-edge of the lace and the gold braid.

Deputy-Controller.

Collar laced on top and ends with *three-quarters of an inch* lace. Gold Russia braid along the bottom, and alternately large and small eyes between the lace and the braid. Silver embroidered star and crown at each end.

Cuffs.—A double chevron of three-quarters of an inch lace, with a figured braiding of alternate large and small eyes *above* the lace, and *small eyes* only below, with "crow's-foot and eye."

Assistant-Controller.

Collar laced along top and ends with three-quarters of an inch gold lace. Gold Russia braid along the bottom-edge, and figured braiding of *small* eyes between the lace and braid. Silver embroidered crown at each end.

Cuffs to have a double chevron of three-quarters of an inch lace, with figured braiding of *small* eyes *above* and *below* the lace. The eyes to be of the same size as on the cuff of a Field Officer of Infantry, and the light between the laces and the braiding of the same width as in the Infantry.

Commissary, Deputy-Commissary, and Assistant-Commissary.

Collar and cuffs laced with *half*-inch lace, to same design and with same distinctive badges as officers of Infantry of corresponding rank.

Buttons.—Gilt, with royal crest in centre, and the words "Control Department" raised thereon.

Lace.—Gold, Staff pattern.

Hat.—Cocked, without binding, with black ribbons on the two front sides.

Loop.—For *Controllers*, double gold bullion, with regulation button and silk cockade; for *Deputy* and *Assistant Controllers*, loop of three-quarter inch lace, with similar button and cockade; for *other officers*, half-inch lace.

Tassels.—For *Controllers*, flat gold-worked head, with six gold bullions, and fine blue silk underneath; for *other officers*, flat netted purl head, gold crape fringe, $1\frac{3}{8}$ inch deep, with blue crape fringe underneath.

Plume.—For *Controllers*, blue swan feathers, drooping outwards, 8 inches long from top of wire, with white feathers underneath of sufficient length to reach the ends of the blue feathered stem, $3\frac{1}{2}$ inches in length; for *other officers*, blue and white cock-tail, $5\frac{1}{2}$ inches long, and mushroom shape.

Head-Dress.*—For *Commissaries* when attached to Army Service Corps, kepi, with band of one-inch gold lace, light of blue in centre, quarter-inch wide, and a row of Russia braid above and below, and up sides and back. *Three* for *Commissaries*, *two* for *Deputy-Commissaries*, and *one* for *Assistant-Commissaries;* figuring of Russia braid at top; blue and white ball tuft, and embroidered "A. S. C." above the band. Kepi, *with* tuft, to be worn in dress; *without* the tuft in undress. Commissaries not attached to the Army Service Corps wear the cocked hat and forage-cap as described.

Dress-Trousers.—Blue cloth, with band of gold lace, with quarter-inch stripe of blue in centre, at the side-seams.

The lace for *Controllers* to be 2 inches wide; for *Deputy* and *Assistant Controllers*, 1½ inch; for *other ranks*, 1⅛ inch wide. To be worn by Commissaries at balls and levées *only*.

Boots.—Wellington or ankle.

Spurs.—For the three ranks of *Controllers*, yellow metal, with "swan's-neck" 2 inches long.

Sword.—For *Controllers*, as for general officers; for *other officers*, as officers of Infantry of corresponding rank.

Sword-Knot.—For *Controllers*, blue and gold cord, with acorn end; for *other ranks*, blue and gold lace, with acorn end.

Sword-Belt.—Blue morocco leather, covered with the lace of the same pattern and width as for trousers; slings, three-quarters of an inch wide, covered with lace of similar patterns; round waist-clasp, with chased ends, the words "Control Department" on the outer circle, with royal crest in centre. To be worn by *Commissaries* at balls and levées only.

Pouch-Belts.—For the *three* ranks of Controllers, gold lace, two inches wide, with half-inch blue light in the centre; for *other officers*, one and a half inch wide, with three-eighths inch blue light in centre. To be worn by *Commissaries* at balls and levées *only*.

Pouch.—Black patent leather, with gilt "V. R." and crown on leaf, to hold writing materials, according to pattern deposited at the Horse Guards.

Undress.

Frock-Coat.—For *Controllers*, *Deputy-Controllers*, and *Assistant-Controllers only*, blue cloth, single-breasted, roll-collar, to hook and eye; edged with three-quarter inch black mohair braid, five loops of same, and two rows of netted olivets on each forepart. Back whole. Pointed cuffs, trimmed with mohair braid to same pattern as on the tunic. An olivet at bottom of each side-seam, encircled with three-quarter inch mohair braid, and a circle of the same braid at bottom of back. Skirts lined with black silk serge, foreparts with cloth. *Controllers* to have blue velvet cuffs, the collar faced with velvet, and a gold embroidered star on each roll facing the seam.

Patrol-Jacket for other officers, as for officers of Infantry.

Undress-Trousers.—Blue cloth, with two stripes of white cloth a quarter of an inch wide, showing a light between, one inch wide, down each side-seam.

Forage-Cap.—Blue cloth, with band of lace of same pattern as on the *dress*-trousers, one and a half inch wide. *Controllers*, *Deputy-Controllers*, and *Assistant-Controllers* to have embroidered peaks and gold braid, and button on top. Other ranks to have *plain* peaks, and gold button *only* on top.

Mess-Jacket.—For *Deputy and Assistant Controllers*, blue cloth, single-breasted, to hook and eye; studs at front, and blue silk linings. Blue velvet collar, rounded off in front, and laced round the top with three-quarter inch gold lace, and a row of gold Russia braid along the bottom, with the distinctive badges of rank at each end, embroidered in gold. Blue velvet pointed cuffs, with three rows of plain gold Russia braid, and finished with an Austrian knot at top, and "crow's-foot and eye" at bottom. Eyes *above* the three rows and *below* on the cuff for Deputy-Controllers, and *above only* for Assistant-Controllers. The total depth to top of braid to be 10 inches. The jacket to be edged round with gold Russia braid, forming a figure of "8" on each hip. A loop of gold round cord, with small button, on each shoulder.

For other Officers.—Blue cloth, single-breasted, to hook and eye; studs up the front; blue linings. Blue velvet collar, rounded off in front, and trimmed round with gold Russia braid, with distinctive badge in gold for Field Officers at each end. Blue velvet pointed cuffs, edged with plain gold Russia braid, finished with an Austrian knot at top, and "crow's-foot and eye" at bottom. *An extra row of braid for Deputy-Commissaries, and two extra rows for Commissaries;* the total depth to top of braid being respectively 8, 9, and 10 inches. The jacket to be edged with white cloth, and a double loop of gold round cord, with small button, on each shoulder.

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* Commissaries attached to the Army Service Corps will wear a *shako* until the shakos in Government stores belonging to the late Departmental Corps are used up by issue to the men.

Waistcoat.—Blue, single-breasted, to hook and eye; gilt studs up front. Stand-collar, rounded at front. Gold Russia braid all round, and on collar-seam and pockets, with "crow's-toes" at ends and centre of pockets.

Cloak.—Blue cloth, lined with white. *Controllers, Deputy-Controllers,* and *Assistant-Controllers,* as for Staff Officers; and other officers the same, but omitting the velvet collar.

Undress Sword-Belt and Pouch-Belt for *Commissaries.*—Russia leather, with slings and gilt ornaments; plate as in dress.

Pouch.—Same as in dress.

Horse Furniture.—As for Staff Officers, with *white* instead of scarlet edging.

Paymasters to wear the uniform of Commissaries of their rank. The hat to be without a plume, and the undress sword-belt to be of black morocco leather. No pouch-belt.

BOATING AND YACHTING DRESS.

We have made the styles of dress worn in boating and yachting the subjects for illustration on one of the plates we issue with the present number of our work, and we feel confident that our readers will fully appreciate the value of such efficitive and careful representations.

The dress worn by gentlemen when boating consists usually of a short lounge-jacket or "reefer," single-breasted, the back cut rather broad. The neck is short, and there are four holes and buttons at front, the top one being close to the end of the neck. The collar is low in the stand and narrow in the fall, and the end cut well forward. The sleeve is quite easy, and has a cuff with two buttons and holes. The corners of the front-edge are rounded off at the bottom. There are pockets with welts, or with plain openings, across the fronts of the skirts. The edges are turned in and stitched, and gilt convex buttons, with the crown and anchor on, are mostly worn.

The material used is either a thin blue serge or flannel during the summer, and a fur beaver or pilot cloth, lined with white serge, in colder weather.

The trousers are cut large, and without waistbands. They have a buckle and strap behind. Round the top are short loops of tape, through which a belt is passed, which is fastened at front. The trousers are made of a stout white cricketing flannel. Sometimes they have a lining of wash-leather to the seat.

The form of jacket worn by yachtsmen is shown on the second figure on the plate. It is double-breasted, with broad lapels, and three holes in each; the top one being worked at the bottom of the turn. The sleeve is made up with a cuff and a slash as illustrated; or a cuff similar in style to that on the boating-coat. These jackets are made of blue serge or cloth, the edges turned in, and gilt navy buttons, or the button of the club. The foreparts and lapels are faced with silk serge. The trousers are cut loose, without waistbands, but have brace buttons, if preferred. They are made of the same article and colour as the jacket.

When a waistcoat is worn, it is single-breasted, without a collar, or double-breasted and broad lapels. Blue is usually worn, with gilt buttons; but a white waistcoat is admitted.

NEW FORM OF NORFOLK JACKET.

Our readers will find a new style of this garment represented on two different figures on the other plates, as well as a pattern of it in our collection of diagrams.

The alteration from the shape worn when this particular garment first came into any note, consists in the substitution of a bold rolling collar for the small turn which was fashionable formerly. In other respects the details of the jacket are much the same. There is a "box" plait at the centre of the back, and a broad plait down each forepart from the neck. There is a short opening at the bottom of the side-seam, and the corners are rounded off. There are three or four holes and buttons at front of the jacket. The sleeve is wide, and finished with a real or imitation cuff, and a hole and button.

The jacket may be worn with knickerbockers or with trousers, to fancy. Usually broad mixtures or rather large patterns in fancy makes of goods are selected. A belt of the same is worn, fastened round the waist, with a hole at one end, and two buttons—one behind the other—at the other.

The style of morning-coat or jacket shown on one of the figures, is cut like a lounge-jacket behind and at front, but cut well away at the bottom of the front-edge. There is only one button and hole at front of the forepart. The turn is small, and the collar low and narrow. Easy sleeve, with cuff and one button and hole. Pockets across the skirt, and one outside the left breast, with a welt. Velveteen, cotton velvet, and fancy coatings are made up in this style.

We have illustrated a pretty style of dress for a little boy. The jacket is short, and cut easy to the body. The back is broad, the side-seam being under the arm. The front-edge of the jacket is cut off from the top, and well rounded off at the bottom. There is no collar, or at most a mere neck-binding. The sleeve wide. The waistcoat without a collar, with bold skirts, and cut off at the breast. The trousers short and full, reaching to the calf only. The dress is made in plaid coating or a large check, and the edges and side-seams trimmed with a broad band of some plain article, and of a different colour.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1466 AND 1467.

Diagrams 1, 2, 14, and 16, are the pattern of the form of coat usually worn for boating, and of which our artist has given an excellent illustration on one of the figures on a plate issued with the present number of our publication, representing Boating Costumes.

Diagrams 3, 6, 12, and 13, are the pattern of a new arrangement of the garment so generally known in the trade as the Norfolk or Sandringham Jacket. We have selected this style for illustration on the plates we issue this month. There is a "box" plait at the centre of the back, and a plain plait in each forepart. The front is made to button up with three buttons and holes, and has a roll-collar. There is a considerable amount of fulness allowed on, as it is intended, and essential for the style, that the jacket should admit of great freedom to the wearer.

When this form of garment was first introduced, the sleeve was cut very wide at the bottom, and gathered on to a narrow wristband, which was fastened with a button and hole. Since that date, by some trades, the sleeve has undergone a modification, and we have the plain form shown by diagram 13. The former style may now be used with effect.

Diagrams 4, 7, 8, and 13, are the pattern of the style of jacket mostly worn by yachting men, and will be found efficiently represented by our artist, on the corresponding figure to that illustrating the boating dress on one of our present plates.

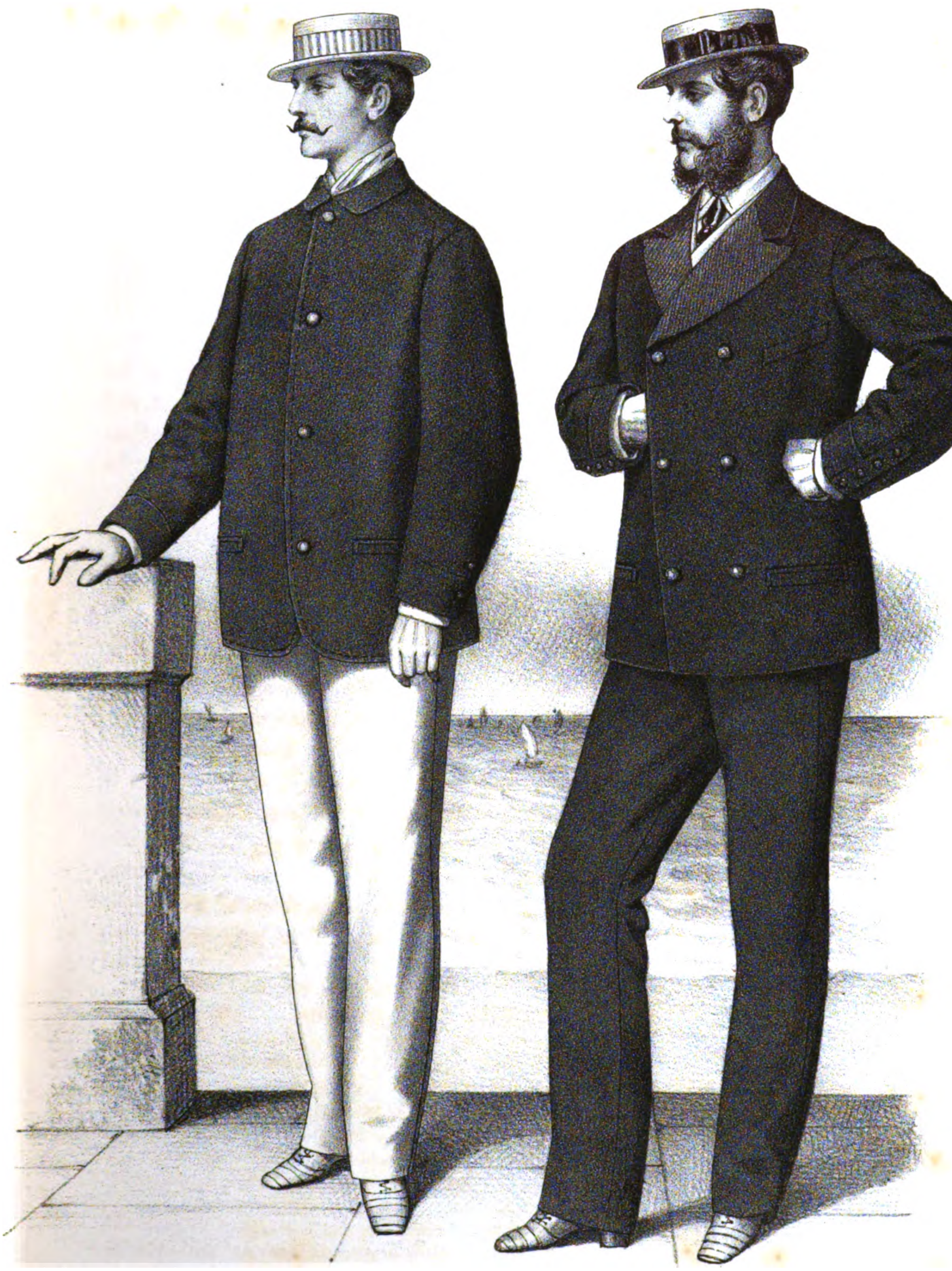
Diagrams 5, 9, 10, and 11, are the pattern of a youth's jacket. It is cut easy to the measure, and moderately long. It is double-breasted, and made with a rolling collar. There are two buttons only on each forepart. The back is broad, and a short opening is left at the bottom of each side-seam.

The original of this style of jacket was drafted for a youth measuring 15 inches breast, and proportionately made; the diagrams will, however, serve as a guide to produce the shape to any other size which the style may suit, by means of the Graduated Measures, carrying out the directions we issue periodically for the more efficient use of this simple, but important, application of the principle of graduation.

The principals of what are known as pushing trades, who are always on the look-out for some striking novelty whereby to attract business to their establishments, might take a lesson in this respect from our immediate neighbours in Paris. In a prospectus issued by one house in our trade, after enumerating the low prices at which they offer their goods to the public, they add, by way of inducement to patronize their particular firm, that the bearer of a copy of their circular, on becoming a customer, will be allowed his omnibus fare to and from his residence to their place of business.

Another firm makes a present of an order for the *carte de visite* of the client, and gives three-eighths of a yard of any pattern of trousering chosen, for repairs.

July 1st — GAZETTE OF FASHION — 1870



Paris Imp Lemercier & Cie

Lacour, Morin & Cie dess

EDWARD MINISTER AND SON
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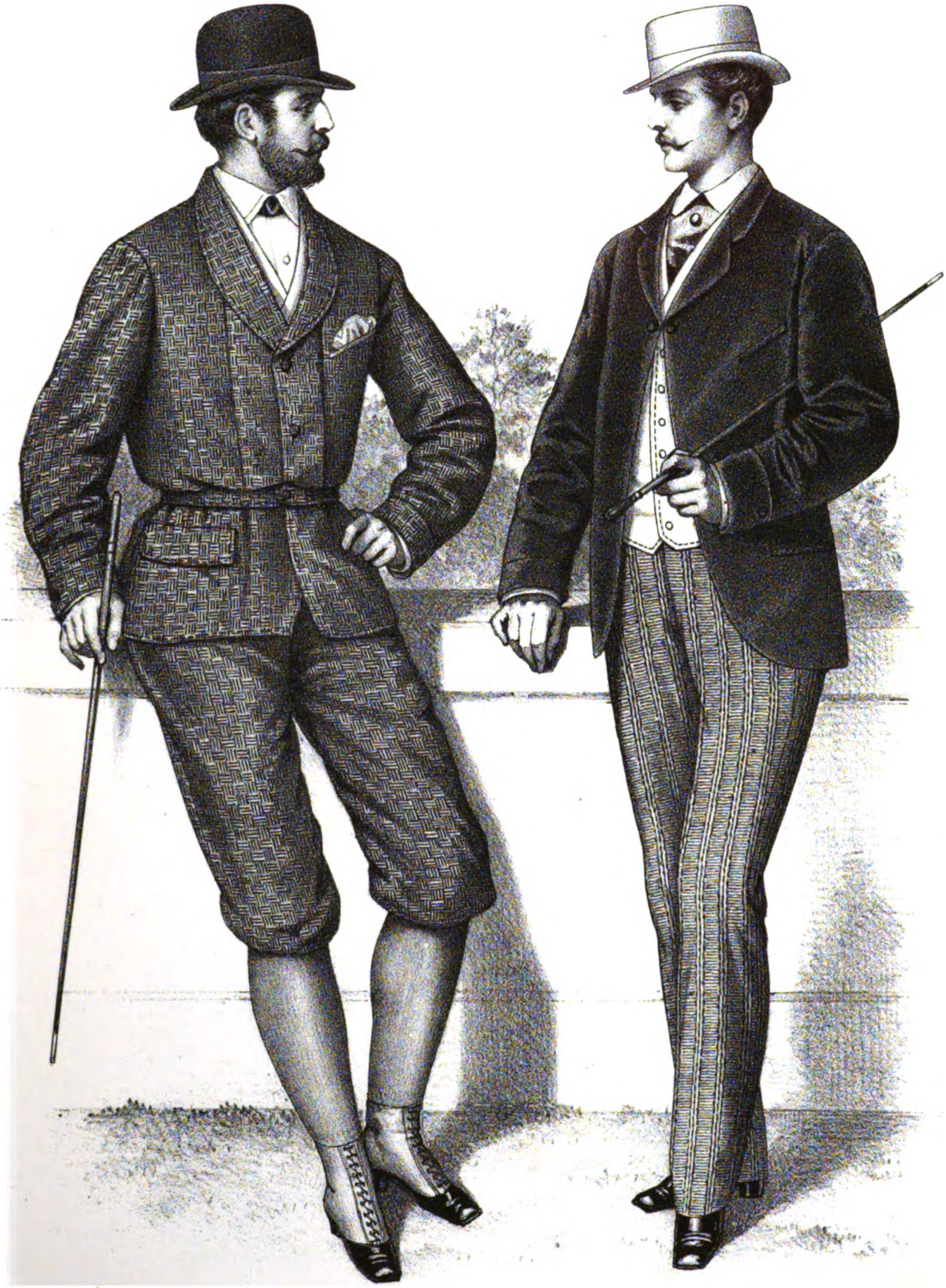

Paris Imp. Lemercier & Cie

Lacour Morin & Cie dess

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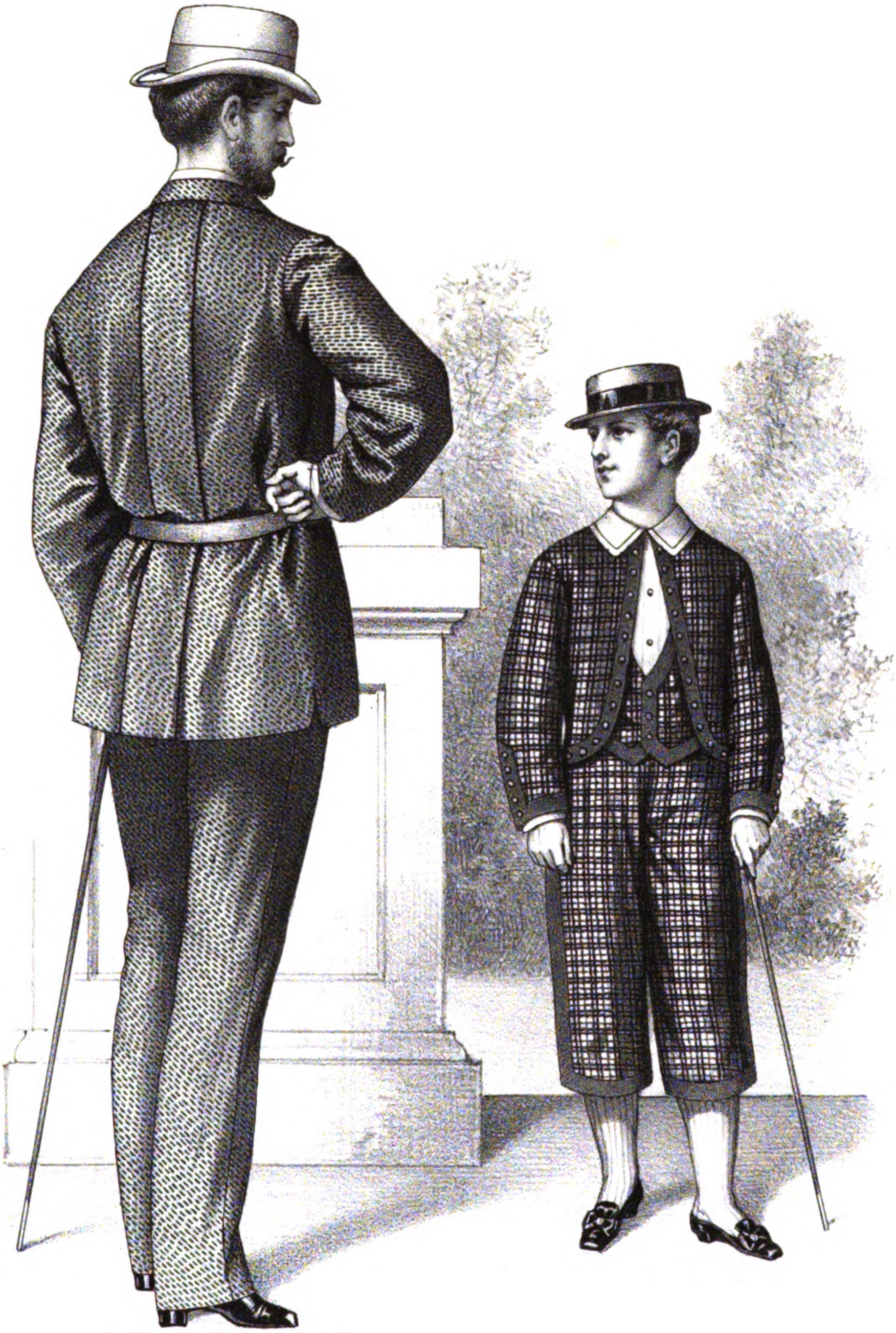
July 1st _ GAZETTE of FASHION _ 1870



Paris Imp. Lemercier & Cie

Lacour Morin & Cie dess

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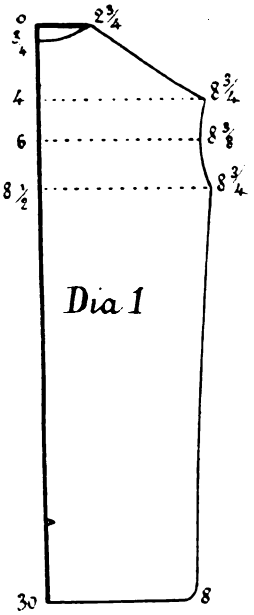
Dia 1
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¾
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8⅜
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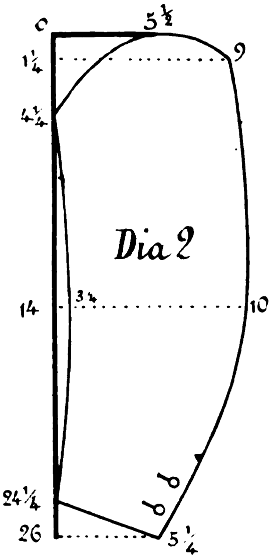
8¾
30
8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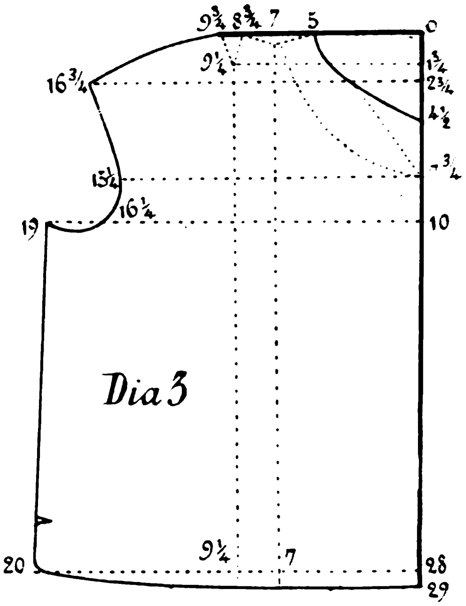
4¼
3¼
14
10
24¼
26
5¼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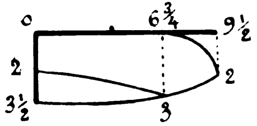
9¼
7
28
29

Dia 4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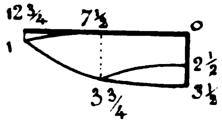
Dia 5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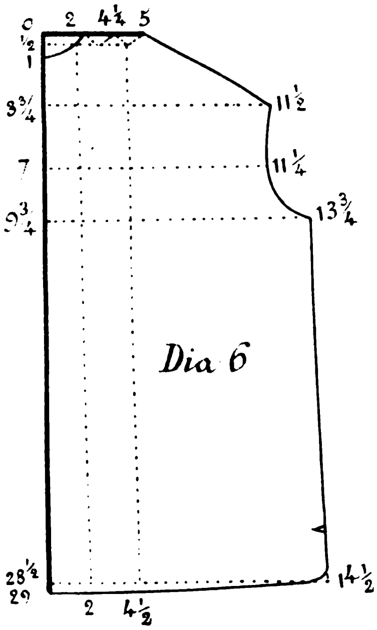
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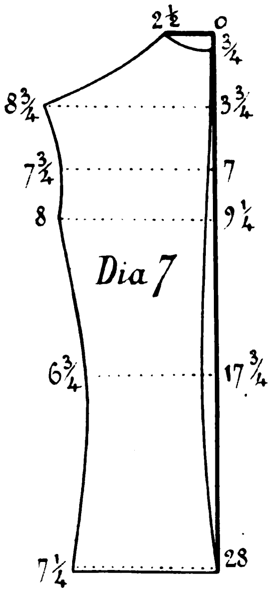
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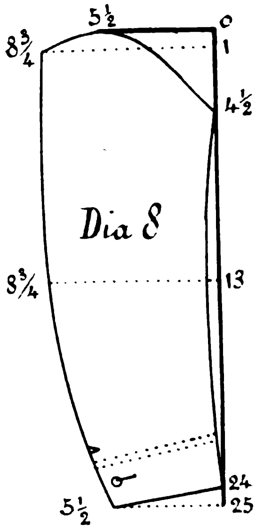
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5½
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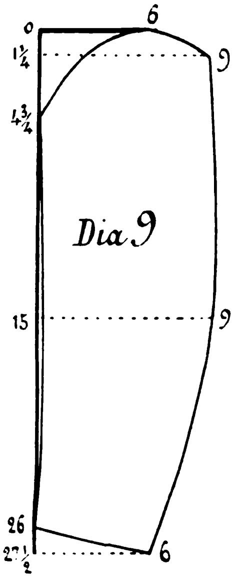
G C Minister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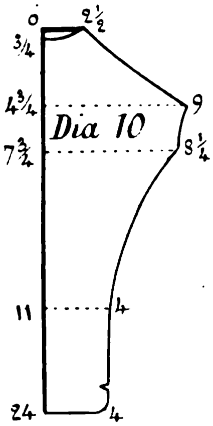
27½
6


Dia 10
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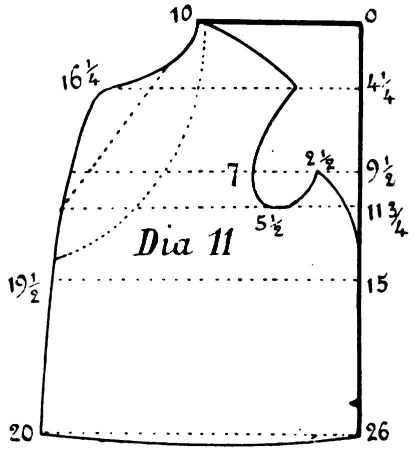
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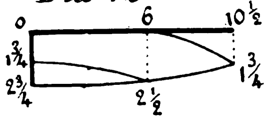
Dia 12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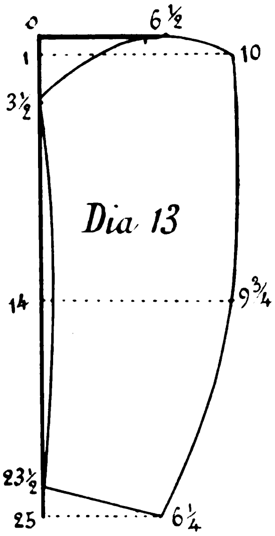
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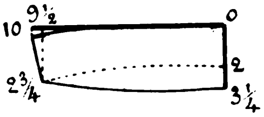
Dia 14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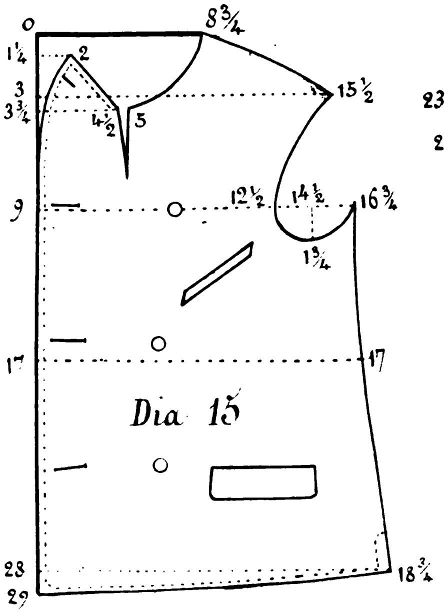
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1¼
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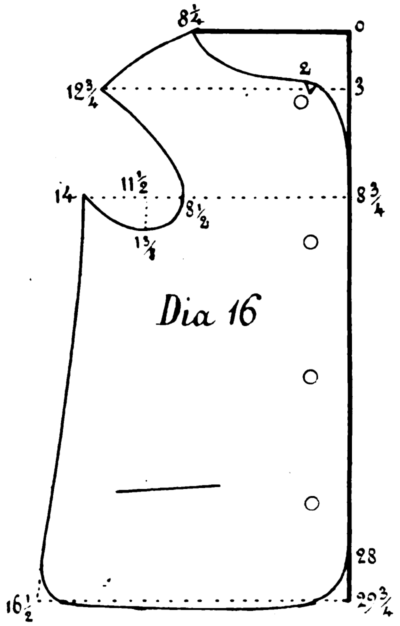
9
12½
14½
16¾
1¾
17
17
28
29
18¾


Dia 16
8¼
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12¾
2
3
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11½
8½
8¾
1⅜
28
16½
29¾

Lith. Michelet 6. R. du Hazard Paris

GAZETTE OF FASHION,
AND
CUTTING ROOM COMPANION.

BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 292. August 1, 1870. Vol. 25.

SELF-VARYING SYSTEM OF CUTTING.

Shortly after issuing our monthly publication to the trade, some twenty-four years since, we published a plan of cutting under the above title, which gave great satisfaction to our readers, and we were highly complimented at the time for the principle upon which the system was based, and for the ease with which our directions for working it were carried out. As a considerable time has elapsed since the period we have named, and a new race of readers and patrons has sprung into existence, with improved ideas on the science of our trade, we have thought that it would be agreeable to them if we republished the plan in question for their information, as, the several numbers in which the first edition appeared being long out of print, they would not have an opportunity of referring to them.

We have not published the system in the exact form in which it originally appeared, as the change in style, and the difference in the amount of ease which is an essential quality in any modern garment, necessitated some slight deviation from the former rules, to adapt the form and arrangement of the several points to the prevailing ideas. The principle of the method has, however, not been interfered with, but remains the same as when the plan was first offered to the trade through the medium of our monthly work.

The motive for first publishing the system is best expressed in the language with which we prefaced the notice which appeared at the time.

In the previous number we had published a plan for producing driving-capes, which was so well approved of that the copies were quickly exhausted; and we then stated that, "encouraged by that fact, we had determined on producing a series of systems expressly compiled for this magazine, and adapted for practical use.

In our notice, we remarked: "We purpose that these methods shall be of the most simple character, and yet so composed as to be strictly self-varying.

They are intended to combine all the newest improvements in cutting, being based on such principles as the practice of the most experienced cutters has proved to be correct, and will be especially designed to afford an illustration of the *rationale* of the subject, in order to show that truth in *theory* and success in *practice* are inseparable. There are many facts connected with the *practice* of cutting, which appear quite to baffle those who are mere theorists; and hence it is that, by such, practical truths are sometimes ridiculed as being contrary to common sense; and even some experienced men, who—though too convinced of the correctness of the method they adopt to be induced to renounce it—are yet so unable to answer the plausible arguments of those who reason on mere mathematical grounds, that they are frequently brought to the conclusion that theory and practice are incompatible, and that the possibility of reducing the art to any fixed principles is quite ideal.

Now, we hold a very different opinion on the subject; for, having had large experience in the practice of the trade, and studied it very deeply as a science, we are firmly convinced that, although it appears impossible to provide any definite rule by which all shapes and positions of the figure may be fitted, there are still certain fixed principles governing the art, which are infallible in themselves, and capable of being reduced to a simple and harmonious theory; JUDGMENT, however, being required in the application of the latter.

These *principles* exist, and are at work even where there is no theory; for the mere routine cutter—that is to say, one who makes certain deviations to accord with certain irregularities in the figure, without being able to afford any particular reason for so doing—is indebted for his success exclusively to the application of these principles, even though such application be guided merely by guess, and not by reason or theory. Such an one might urge that, if the result prove successful, it matters little how it be attained, whether by science or by an experimental knowledge of the effect to be produced; and further, that too much *theoretical* study of the subject is calculated to perplex the cutter, and in many cases to mislead him, by causing greater reliance to be placed on some particular method or plan of cutting than on the exercise of his judgment.

This reasoning, however, we consider very unsound, and we confess that our sympathies go but little with a man who would adopt this or that plan, merely because it has been taught him, and without in the least understanding the principles on which it is based.

In our opinion a cutter ought to be able to give a reason for every plan he makes use of in the practice of the trade, and not content himself with adopting it because it has been proved successful at some antecedent period; and as to the study of the principles of the art tending to perplex the student, it is a very erroneous idea, for it is that alone which is calculated to render their application certain and simple.

It is altogether a fallacy to imagine that when a person ventures to study the art of cutting scientifically he is at once buried amidst the problems of Euclid, or lost in the technicalities of the schools of anatomy; for, although it may suit the purposes of empirics and quacks to make a great display of scientific terms, in order, by assuming a larger amount of knowledge than their students, to gain their confidence, and thus prevent the calling into question of their pretensions, the tailor may rest assured that the elements of common sense are amply sufficient to guide him in the study of the principles of his trade.

Let it not be imagined that we wish to derogate the study of mathematics or anatomy; we have derived too much pleasure and profit therefrom, to admit of our being insensible to their advantages. We merely assert that such study is not *necessary* to the acquisition of a scientific acquaintance with the principles of the art of cutting. The principal object the student should keep in view is to determine the *effects* by practical experience, and then proceed to the discovery of the theory of the *cause*.

It is to be regretted that too many form a theory first, without being in any way acquainted with the effect to be produced. Such persons begin at the wrong end, and prove the old adage that "a little learning is a dangerous thing." We advise any one who would really study the science, not to be too hasty in coming to conclusions, but to thoroughly investigate the subject, so as to be perfect master of it in all its ramifications; to

> "Drink deep, or taste not;"

then they will be able to form correct judgments, and not be liable to fall into the gross errors of which some *soi-disant* scientific professors have been found guilty.

To those who wish to study the science mathematically, we can recommend the perusal of Dr. Wampen's works, which are really very ingenious, and display considerable talent and observation on the part of the author. But, however useful and interesting such study may be, the student should ever bear in mind that reliance on *theory* can only be allowed so far as the latter is deduced from *practice.*

On Measuring.

Correctness in measuring is indispensably necessary to the successful application of any plan of cutting; hence it is obvious that, however true may be the principle on which a system may be based, unless due attention be paid to this particular, the result must inevitably prove a failure.

In order to ensure the correctness of the measures, it is important that they should consist of such only as can be obtained with a degree of certainty, and which are not liable to vary with a change of position; for this reason, all such admeasurements as "shoulder-measures," "hip-measures," "cross-measures," &c., should be avoided. They can seldom be taken twice alike, and when obtained are not applicable for the purpose of cutting, but only serve to perplex the student, and in a degree to mislead his judgment.

The measures for the following method consist exclusively of lengths and widths, such as may be taken with simplicity and accuracy, and are as few in number as will possibly suffice for the purpose.

The following directions will make the student acquainted with the method of taking the measures for all ordinary coats, and with the plan of arranging them in the order or measure book.

The customer should be requested to button the coat he has on, in order that the measures may be obtained with greater facility; which done, proceed to take the length from the top of the back (or of the spine) to the most hollow part of the waist, which we term the length of natural waist. Continue to the length of waist required, according to fancy or fashion, and thence to the full length of coat.

When measuring a customer who may reside at any distance, and perhaps not frequently seen by the tailor, it may be advisable to take the length to the hollow of the knee, as from that measure any style of coat may be cut, making the necessary deduction or addition in length according to the style or fashion.

Next, the length of sleeve, by placing the measure at the back-seam, opposite to the middle of the back-scye, and extending it to the elbow, the arm being placed in a bent position; continue to the full length of sleeve.

According to the prevailing fashion, the measures of the widths of the arm would appear to be unnecessary, as the size of the sleeve is governed rather by style than by the actual measurement of the arm. In the event of any change being made in this respect, and it should be desirable to know the different widths, one may be taken over the fullest part of the muscle above the elbow, another at the muscle below, and a third at the wrist. These measures should be taken when the arm is in a bent position, as the muscles are then developed to the full extent.

The circumference of the chest, close under the arms, the measure being drawn moderately tight, but not so as to compress the body. The size round the smallest part of the waist. These last two measures must be taken *under* the coat.

The length of lapel at front, to correspond with the length of waist, is usually found by system; but in the event of it being required different to the proportionate length, a measure may be taken from the top of the back-seam to the length desired.

In entering the measures, they should be arranged as taken; the lengths being noticed in full, but the widths in halves, thus:

17, 18½, 37, 21, 33; 6½, 5½, 4½; 18, 15.

These measures are all that are required for a proportionate figure.

There are others, however, which may be applied in cases of disproportion, which we shall have occasion to speak of when illustrating the application of the system for irregular shapes. We will, however, notice two, which we recommend as the most simple for the purposes for which they are designed—the one to determine the disproportion in the height of neck; the other, that in the size of the body. These we term supplementary measures.

The first is obtained by placing the measure under the left arm, over both shoulders, and then back over the right arm, bringing it to meet at the starting-point, and in such a manner that the measure is perfectly square with the back; a mark must then be made at the point where the back-seam is intersected by the measure; then take the distance from the top of the back to this point, and half of this quantity will be the measure which we designate the "height of neck." The measure will require to be drawn moderately tight, and some degree of care must be exercised in taking it.

The second supplementary measure is taken from the back-seam to opposite the front of the arm, and is useful in determining the size from which the coat should be proportioned. It is especially applicable in very thin or in corpulent figures.

The Proportionate Figure.

To Form the Back.

Diagram 9.

We deem it an essential qualification in a system of cutting that it should be applicable for all styles, and not affected by any change of fashion; for this reason, the shape of the back ought not to be restricted in the slightest degree, neither by a defined width at top nor across the shoulders, nor by any particular depth of back-scye. By the present method of cutting, the shape of back is left entirely to the taste of the cutter. There is one point, however, which it is necessary to determine, not so much in practice, as for the purpose of illustrating the principles on which the system is based, in its application for disproportion. This point is that marked C.

Draw the line A B, to the length of waist to fashion. Mark on it at C, 4½, the proportionate quantity for a man 18 breast; and at D, half the distance from A to C. Draw a line from C, square with A C; mark on it at E, one-fourth of the breast, and at F, for the width of back, whatever quantity may be considered sufficient according to fashion. Determine the length of the back-scye, and shape it, marking the top point rather more out from the back-seam than the lower point or bottom. Raise the top of the back about three-eighths of an inch above a line drawn from A square with A B. Shape the top of the back, the shoulder-seam, and the side-seam to fancy.

To Form the Forepart.

Diagram 1.

We will presume, in the first instance, that the reader is accustomed to cut a pattern of the garment before marking on the cloth, as the advantages of so doing are now generally acknowledged.

Having first chalked the side-seam, so as to be sure that the back does not shift during the process of marking the forepart, place the angle of the square at D (the point at half the distance from A to C), and draw the line D G square with the back-seam, making the distance from D to G half an inch more than the breast-measure (18½). Mark on the back at K, one-fourth of the breast (4½) from C; and square with the back-seam, draw the line K L, the distance between these points being two-thirds of the breast (12). Mark up from G to H, square with D G, one-eighth of the breast (2¼), and on the line K L, a point at twice the distance from K that the point K is from C. In the diagram it will be found at the intersection of the back part of the scye with the line itself. Place the angle of the square at H, and allowing one arm to intersect the point to which we have just referred, draw a line along the other arm of the square from H. The top of the back-seam is then placed at the point H, and the back-seam on the diagonal line, and in this position form the shoulder-seam, lowering it a little at the scye-point, and adding a little round on at the centre of the seam.

The balance may also be found in another manner, and by a plan which will at once apply in cases of disproportion in the height of the neck.

On referring to diagram 6, our readers will find the tops of backs for three different heights of neck. We have made one half an inch longer upwards than the proportionate height to the measure, one the same quantity lower, and the centre one to a proportionate height—viz., one-fourth. On the line C F, on the back, as we have before stated, a point is marked at E, one-third of the breast from D. The depth of back-scye is the same for all three backs, and the width of the top of the back is the same in each case. The lines for the shoulder-seams are drawn to the same point at top of back-scye. A line is drawn from the top of each back-seam, through the point E. Instead of drawing a line square from H, as before directed, draw one parallel with D G, and mark on it, at I, half an inch more than a third of the breast from H. Place the top of the back *as cut* at H, and let the line drawn from it to E fall on the line H I, and in that position form the shoulder-seam, making the additions before directed.

We will not stay here to notice the effect of this plan, as we may have to refer to it on a future occasion. The diagram itself will give our readers some clue to the working of this method.

Those of our readers who are acquainted with the plan in the first edition of this system for determining the shape of the scye will observe a decided difference in the shape and method of producing the scye on the diagram we now lay before them to illustrate our directions. At the period when this system was first published by us, coats, as a rule, were cut much closer to the body than they are now worn, and the scye could be borne smaller in circumference, as it was in keeping with the other parts. With the altered notions of the day as to ease, and to meet the demands of the customers, a modification in this respect was imperative; we have, therefore, introduced the plan which we have found to answer so well in our work, " The Complete Guide to Practical Cutting." At L, on the line K L, mark two-thirds of the breast from K; draw a line from A, intersecting L, and mark on it at L, two-thirds and three inches (15). This quantity will bring the point on to the line at L, in the proportionate coat. At M, a twelfth more than half the breast from K, mark downwards, to N, half an inch for the bottom of the scye. Hook in the top of the side-seam half an inch at O, and form the scye, as shown on the diagram, from O through N and L.

Mark in at the bottom of the side-seam to P, one-third of the difference between the breast and waist, and shape the side-seam from O, touching the back a little above the line K L. Mark the length of the side-seam by the back. From G to R, on the line D G, mark one-sixth of the breast; close the side-seam, top and bottom, and cast the segment of a circle from the bottom of the back-seam, making a pivot at R. Intersect it at S, by the breast-measure, from the bottom of the back-seam, and draw a line from P to S. On this line, mark at T, the bigness of the waist, deducting whatever quantity may be considered necessary for the make of the customer, or according to his size. Mark up under the bottom of the scye about an inch for the hollow over the hip. Measure the size of the breast from the back-seam in a curved direction as the measure would be taken on the body; allow for seams, and whatever quantity may be considered sufficient for the turn, according to the style of the coat or the make of the figure. Shape the front-edge through V to T. The neck is formed according to fashion, excepting for coats intended to be worn buttoned up to the top, such as uniforms, &c.; for these we shall have to give a separate rule.

Those of our readers who are acquainted with our directions, in the " Complete Guide," for finding the front of scye, may be surprised at it being fixed at *three inches* more than two-thirds of the breast from A on the line intersecting L. They must bear in mind that, in the system before us, the top of the side-seam is hooked in half an inch, which, when the back is closed, would reduce the distance from A to L, by the same quantity, and make it correspond with the instructions we give in the " Complete Guide."

(*To be continued.*)

SHOOTING-DRESS.

In anticipation of the season for shooting, we present our patrons with a special plate, illustrating the front and back views of the style of jacket represented by the pattern in diagram. The waist is long, but scarcely so long as we reported last autumn. The hip-buttons are moderately broad, and the back-scye rather deep. The side-seam is but little curved. The skirt is short, rather flat, and well rounded off at front. The jacket is cut very easy to the measures at the breast and waist, and there are five holes and buttons at front. The neck is cut high, and the turn is but small and short. The collar is rather deeper in the fall. The sleeve is easy to the arm, but reduced at the hand. The bottom of the top-side is cut with a slight round, and the under-side hollowed to clear the palm of the hand. For convenience, an opening is made at the bottom of the under-side sleeve at the centre, and there are one or two buttons and holes to fancy. The buttons must be flat and small, so as not to interfere with the stock of the gun. The holes might be worked in a fly, if preferred, and a ketch sewn on to the bottom-edge. There are deep flaps, with the corners rounded off, and pockets under, in the waist-seams, and a "pouch-pocket" sewn on to each forepart, with a small flap with the ends rounded, and a point in the centre to cover the opening. The edges are turned in, and stitched rather broad.

The waistcoat is double-breasted, as shown in the pattern, but we have illustrated a different style upwards by introducing a roll-collar, and the waistcoat buttoned up very high.

The trousers worn for shooting, as we have stated in describing the pattern on diagram 10, are cut easy to the body, but not wide at the bottom, and are frequently faced with leather, as shown on the first figure on the plate.

Checks of various sizes and styles, in Cheviot and fancy makes of goods, are much in demand for shooting-dresses complete. They are worn with wood, horn, stained ivory, or smoked pearl buttons.

Some gentlemen prefer the "Knickerbocker," with leather leggings, or a legging of the same material, and to fasten under the band below the knee. There is nothing new this season in the shape or make.

On another plate we have represented the front of the form of riding or morning coat which has still a run. In our opinion it has not much to recommend itself in the way of beauty, as the angles at the top and bottom of the edges of the lapels are anything but graceful or pleasing to the eye. The edict has gone forth, and consequently we have to submit with grace as best we can.

On the other figure we have introduced the back view of a frock-coat, to show the side-edges which are now generally worn, and which take us back some years in fashion.

The illustrations of trousers on these two figures represent the present style and width at the bottom.

The morning-coat represented on the third plate is a simple quiet style, which recommends itself to public favour for autumn wear, made up in suitable articles, and, while unpresuming in appearance, has sufficient style to enlist a certain amount of favour.

Although ladies' dress does not come within the legitimate scope of a tailor, and would be more effectively portrayed on the beautiful engravings of "Le Follet," some portions of the dress are fairly within our range, and the execution may be confidently entrusted to our trade.

Such jackets as that, for instance, represented on the figure of a lady on one of our plates issued with the present number of our work, can easily be undertaken by any tailor of taste, and, when successful, ensures a friend in the family.

The jacket is cut like a short "sac," and is double-breasted, with a moderate lapel and three holes only, as the top one only reaches to the bottom of the turn. The sleeve is full to the arm, and easy at the hand. There are pockets across the foreparts, with plain welts. The jacket may be made of Melton cloth, Tweed, or angola, in small mixtures or stripes in light colours, with black silk ribbon or satin on the edges round the sleeves to form a cuff, and the collar and lapels faced with the same. The buttons should be covered with the same.

THE IMPORTANCE OF DRESS.

The following excellent observations upon the character and importance of dress, are well worthy the attention of both tailors and their customers; and the remarks upon the necessity of selecting only those particular styles which are suitable to the age or personal appearance of the client who is to wear them, would, if attended to, produce a more satisfactory result than too frequently obtrudes itself before our notice, by a total disregard to either of the essentials which justify the adoption of any style of dress.

As we have before remarked, the tailor, if gifted with that amount of taste and judgment which is necessary for properly conducting his business, should be able to exercise sufficient influence over his customers to direct their selection of styles and patterns. They should have that confidence in his recommendation, to warrant them in following his advice, knowing that, should the effect not be satisfactory, the blame would lie more on the shoulders of the *schneider* than of the client, and that he consequently would suffer in reputation. The tailor, he might rest assured, would, for his own credit's sake, study the requirements of his customer, and be careful to recommend only such articles and makes as would best suit him; and would take that pains in the execution of the order which the fact of his interest being involved would induce.

Dress.—A man should be well dressed, and, more —he should be fashionably dressed. The first there is no mistaking. The second may admit of some differences of opinion, both as to the nature of the thing itself and the extent to which it is carried. One point, however, you may take as an axiom—that an over-dressed man is in taste a vulgar man. Fashion may, under certain restrictions, reconcile you to anything. The eye soon accommodates itself to what is generally worn. There is, however, a great difference between following a fashion and carrying it to an extreme. Directly you begin to be over careful and elaborate in your dress, and give yourself a finical and effeminate appearance, from that hour do you commence vulgarity. Take care that your things are well made, and that they suit your age and figure. Put them on in the best and most becoming manner that you can. Allow nothing slovenly in your appearance. But when you have left your dressing-room, give yourself no further trouble about them. Do not fidget yourself to feel whether your cravat is in its right place, or about any of those little trickeries which are sometimes seen amongst us, and are only intended by Nature for gay apprentices and occasional gentlemen. But there is another and opposite mode of dress which, and especially amongst young men, is often dignified with the name of fashion; we mean a rakish *roué* sort of dress—imitative at one time of stage coachmen—at another of prize-fighters—at another of some equally reputable class, but all taken from low life, and adapted with singular infelicity to persons who, if their rank of gentility means anything, are supposed to be men of refinement. If their ambition be to command envy from the imitated, and to show how well they can beat them with their own weapons, no doubt they may easily succeed; but if they gain any respect from persons of their own class, it is only because the world is more thoughtless or more lenient than they deserve.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1471 and 1472.

Diagrams 1, 6, and 9, illustrate a system of cutting coats, and form a part of the second edition of the "Self-Varying System of Cutting," which we commence in the present number of this work.

Diagram 1, illustrates the plan of producing the forepart; diagram 6, the plan for altering the shape of the backs in cases of disproportionate height of neck; and diagram 9, illustrates the plan of drafting the back to the present style of fashion, and for a proportionately made man.

Diagrams 2, 3, 7, 12, and 13, are the pattern of one of the most fashionable shapes of shooting-jacket for the ensuing season. It combines a large amount of comfort to the wearer, without—in the necessary arrangement to produce this effect—sacrificing style in the garment.

Diagrams 4, 5, 8, and 11, are the pattern of a shooting-waistcoat to correspond with the jacket. The form is different in many respects to the usual shape of double-breasted waistcoats. The lapel is broad, and cut on, and with a considerable point, bringing the top almost to the edge of the neck. There is no collar, and the neck is cut sufficiently low to admit of a scarf being worn.

We have introduced the pattern of a sleeve, as with the exposure to the inclemency of the weather, to which *genuine* sportsmen are more or less liable in pursuit of their favourite amusement, as much protection is desirable as is consistent with the convenience of the wearer. The sleeve, as diagram 4, is cut wide at the bottom, and is sewn on to a narrow wristband (diagram 8), which is fastened by a button and hole.

If a pattern of this style of waistcoat should be required without sleeves, the scye must be made larger and deeper, and the scye-point of both forepart and back shoulder-seams lowered as for an ordinary waistcoat.

Diagram 10, is the pattern of a pair of trousers for shooting. They are usually cut easy to the body and legs, but only sufficiently wide at the bottom to sit easily over a thick shooting-boot. They are cut rather shorter than trousers for ordinary wear, and have a soft leather facing round the buttons, about 9 or 10 inches deep, to keep out the wet, and also to resist the friction in cleaning them. They have fly-fronts and frog-pockets without welts, and the opening across the top-side.

THE SEWING-MACHINE.

We some time since published the opinion of a gentleman in this country, who employed a large number of workpeople on sewing-machines, as to their effect on the health of the persons engaged in working them, as various rumours had got into circulation about the prejudicial effect they were said to exercise on the health of the operatives.

The result was highly satisfactory, as he was able to prove, beyond contradiction, that young girls and women in his employ grew stronger while working the machines, and also improved in general health.

Certain persons were, no doubt, affected by the use of the machines, and did their utmost to throw a slur upon their use by creating an uneasy feeling as to their influence in a hygienic point of view.

The following extract of the report of a paper read recently at one of the meetings of the members of the Academy of Science in Paris, will possess an especial interest at the present time, and the experience of the learned doctor who has given his attention to a thorough investigation of the effects, may serve to dissipate some latent feeling which might in ignorance exist in the minds of some persons as to the prejudicial consequences of working the machine. In France, as well as in England, the sewing-machine, ever since its first introduction, has been accused of causing various hysterical and nervous diseases among the persons who were in the habit of making continual use of it. Dr. Decaisne, the author of the memoir in question, after studying the effects of the sewing-machine on no less than 661 workwomen, thus sums up the results of his researches:—

"1. The pains in the muscles of the back and in the limbs, which are complained of by those who use the sewing-machine, are not in any way different from the pains which are felt after any sort of muscular labour, are not met with among women who do not work more than two or three hours a day, and soon disappear even among those who use the machine for a longer period.

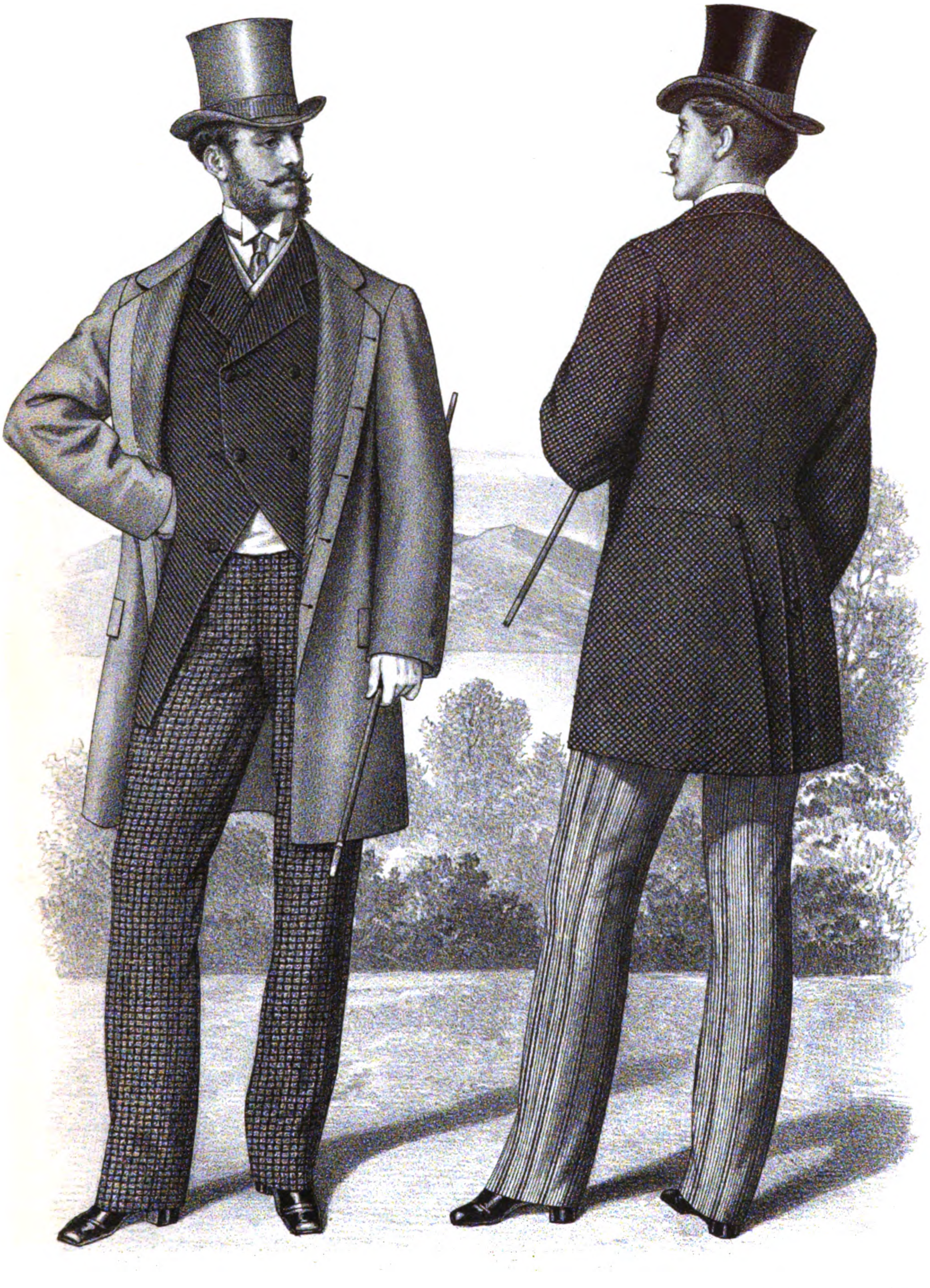
"2. There is no reason to accuse the sewing-machine of causing the bad digestions and deranged stomachs, which are met with three times out of four among all the other workwomen of Paris, just as well as among the seamstresses. In the same way certain disorders of the respiratory organs are found equally among all classes of Paris workwomen.

"3. The noise of the machine has been said to produce nervous disorders; but, although it is quite true that the use of the machine is disagreeable at first, all the workwomen admit that its effects pass away as soon as they have got accustomed to its use.

"4. Without affirming positively that the sewing-machine is not the cause of certain hysterical affections and of unhealthy excitement, I am of opinion that the observations which have been published on this subject, and the generalizations which have been drawn from them, are entirely without value. The evil complained of has but rarely been brought on by the sewing-machine, and may be generally traced to other and totally distinct causes."

Dr. Decaisne prefers the machines which are worked with one pedal to those which have two, and is of opinion that with the former there is not the slightest danger of any ill results to the user. In conclusion, the memoir states that, when the workwomen are not overworked, seamstresses using the machine are in just as good health as those worked by hand only. The proof is that, out of 28 women, of ages varying from eighteen to forty, using the machine from three to four hours a day, Dr. Decaisne has not been able to detect one who could be said to have suffered from the use of the sewing-machine. It would be interesting to know the opinion of a competent London physician on a matter which, in these days of "no home without a sewing-machine," is of importance to most of us.

August 1st — **GAZETTE of FASHION** — 1870



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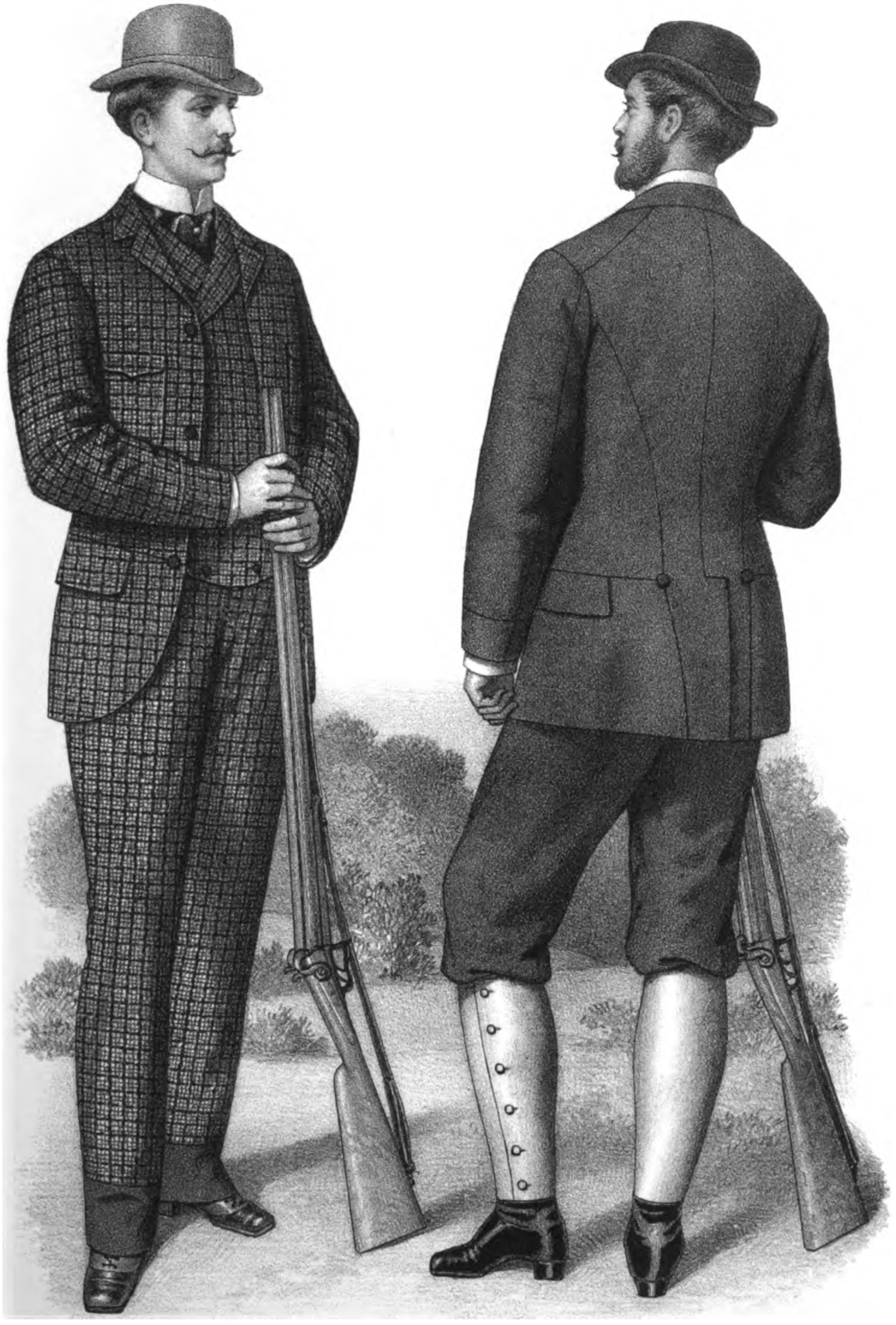

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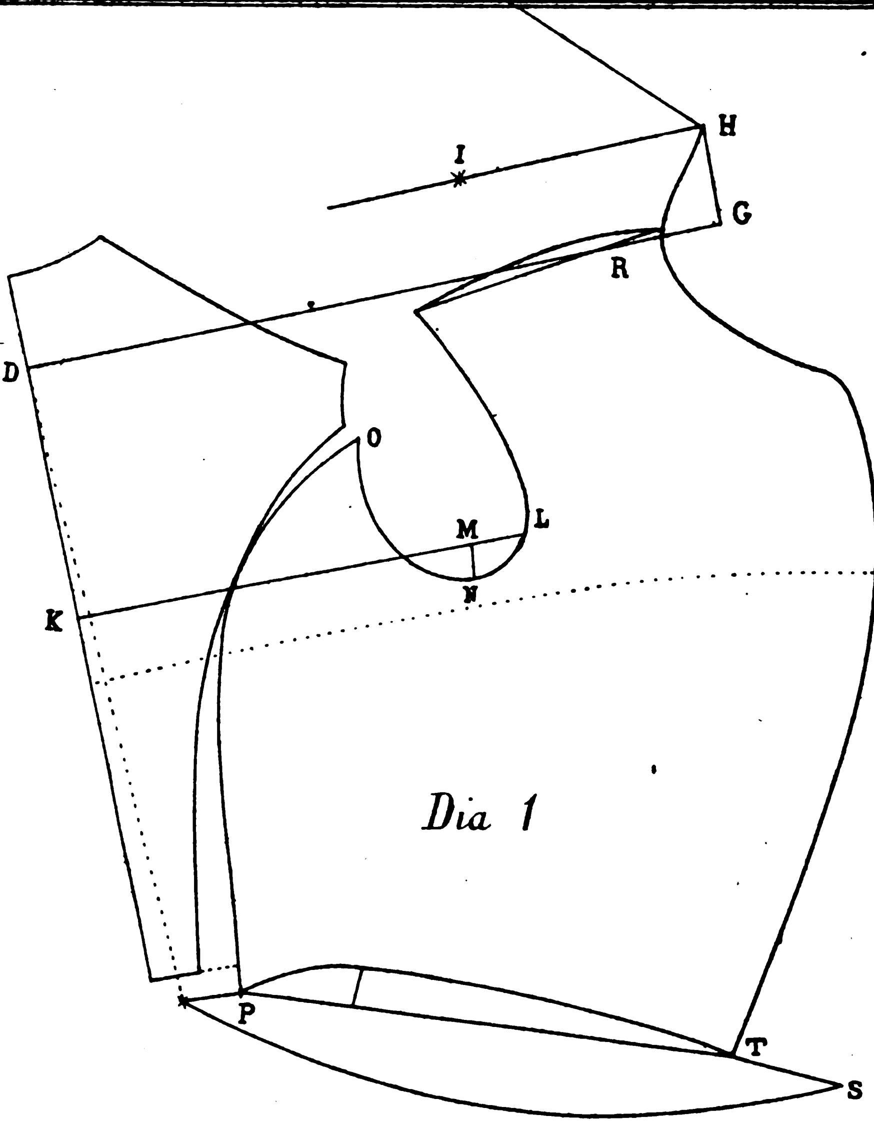
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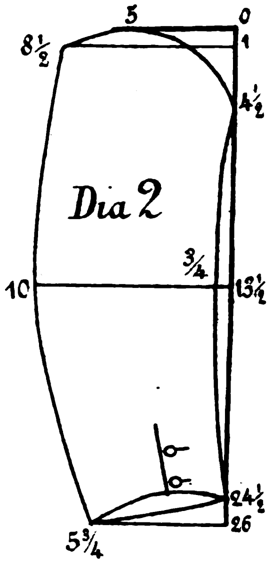
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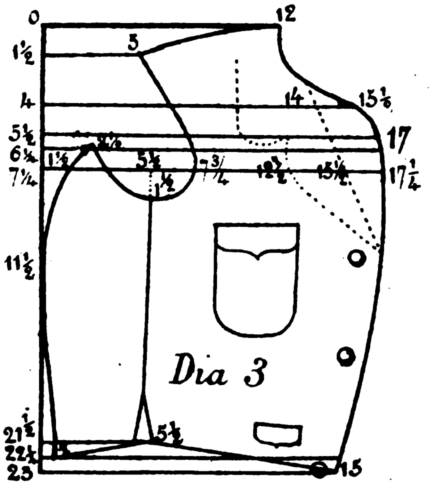
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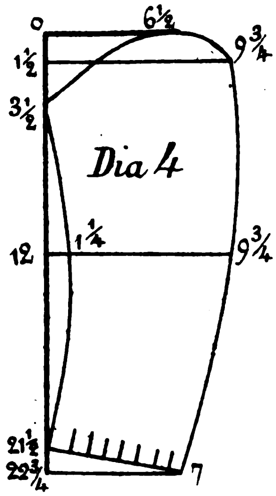
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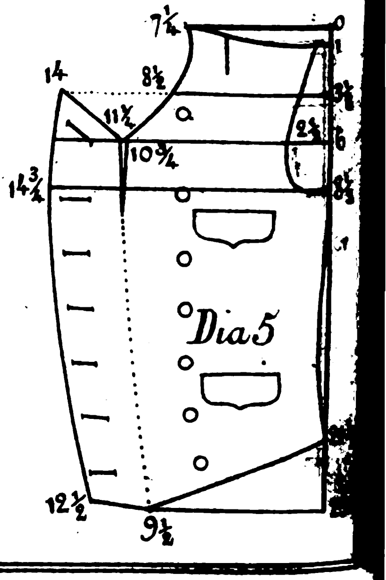
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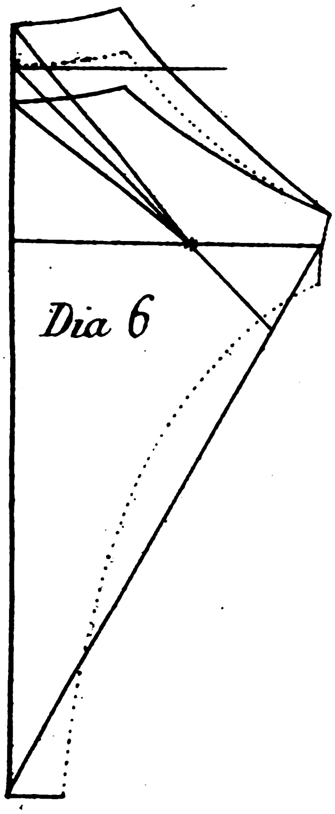
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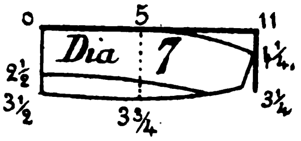
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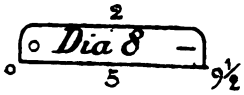
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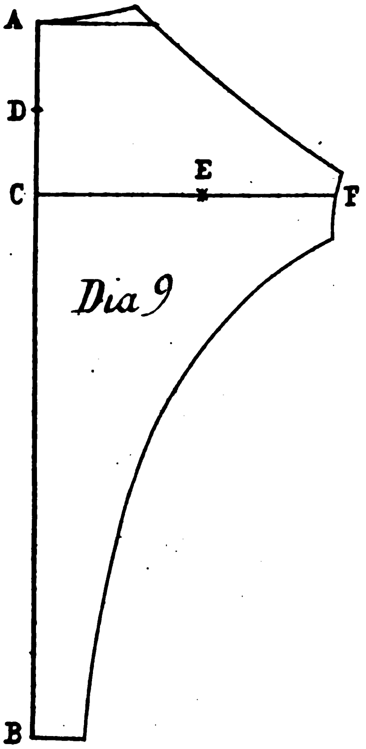
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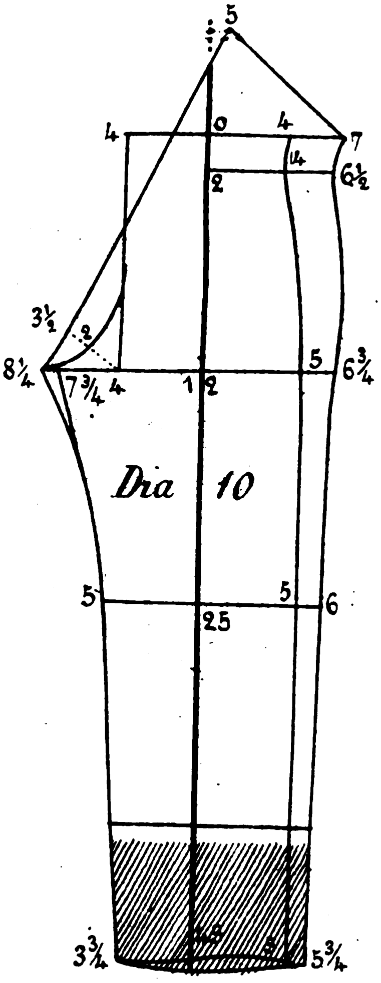
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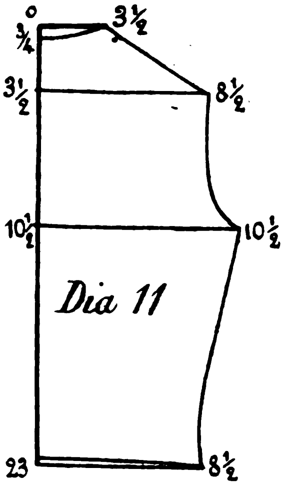
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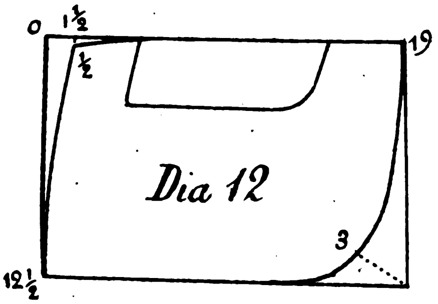
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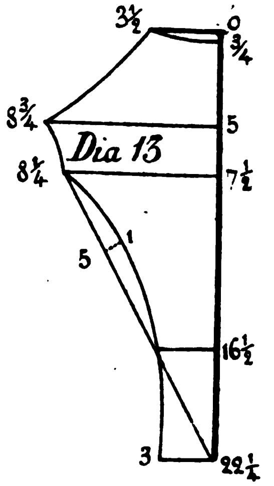
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GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 293. September 1, 1870. Vol. 25.

THE LATE STRIKE OF JOURNEYMEN-TAILORS AT CORK.

Another of those social evils, a strike by a section of the labouring classes, has fortunately been brought to a satisfactory termination, by the combined exertions of the masters, and by the good counsel of Mr. Druitt, to whom the journeymen on strike had entrusted their case. It will not be necessary to recapitulate all the details connected with this strike, as, by the importance which it eventually assumed, and the deplorable consequences for which it was mainly responsible, it acquired a notoriety which brought it prominently before the notice of the public generally, and imparted a character to the proceeding which the originators of the movement scarcely contemplated. It is but a just retribution for the misery caused by their acts, that the prime movers should meet with the punishment which they so richly deserved, however little it may weigh against the ruin brought upon the different misled persons influenced by their evil advice.

From information kindly communicated by a member of our trade, one of our patrons, and by the publicity given to the matter by the local press, we are enabled to place the following particulars before our readers.

It would appear that, on the 25th of April last, the journeymen-tailors of Cork, or at least a powerful section of the body, presented a new "time-log" to each of the masters, with an intimation that not any of the journeymen would resume work unless the new terms proposed by them were accepted.

Taken completely by surprise, the masters requested two days for consideration of the scheme, but this reasonable delay was peremptorily refused by the men, who, of course, in maturing their plans, had naturally chosen one of the periods of the year when the employers would, as a natural consequence, be subjected to the greatest amount of inconvenience by the determination of their journeymen, and in the hope of the pressure of business aiding them in obtaining their demand.

After consulting together, the masters, having a large amount of work on hand, and with a dread of the trouble the inability to execute their orders might involve, agreed to submit to the dictation of the men.

The starting-point of the different garments was not so unreasonable, but the quantity of "extras" which were introduced into the log, and which had never been acknowledged as such in the trade, was preposterous. With a view to meet the case on a fair basis, the masters appointed a committee of *practical* members of their body to compile a new log based on that of the men, at the rate of 4d. per hour. After being four weeks in consultation, so that the question should be thoroughly studied in all its details, they presented the results of their deliberations to the men, but without success, as they refused to accept the log which was proposed as a substitute for that framed by them.

The willingness of the different trades to accept the first log drawn by the men, may be considered as the termination of the strike, as the terms were not disputed. About a week before the committee engaged in framing their log had concluded their labours, a misunderstanding arose between one of the employers and his men, and on the following Monday the latter refused to resume work unless the master in question paid each of his men 2s. as a fine. The employer very properly refused to submit to such tyranny at their dictation, and the consequence was the men remained out, and so began strike No. 2.

With a praiseworthy desire to render all the assistance possible, so as to alleviate the inconvenience which this arbitrary conduct of the men had subjected one of their body, Messrs. Keane and Turnbull, a highly respectable and old-established firm of tailors in that city, made arrangements to get some of his work done for him. This got to the knowledge of their men, and they in their turn struck against their employers, and remained out for ten or eleven weeks.

These gentlemen, as we know, by certain proceedings at the Marlborough Police Court of the metropolis, sent trade to London to be made up; and the fact of persons employed by a house here on this work being molested and threatened by some journeymen, led to the apprehension of the pickets, and made the strike at Cork more generally known than before.

As we have stated, by the intervention of Mr. Druitt—whose experience in such matters, and the confidence reposed in him by the class with which he is intimately connected, well fitted him for the purpose—and by the willingness of the employers to come to an understanding with the men, after a deliberation which had lasted nearly ten hours, the dispute was satisfactorily arranged between the two parties.

Another circumstance, which must not be lost sight of, had a material influence in the settlement of this question—viz., some of the journeymen who took the most active part in the strike were tried, and found guilty of conspiracy. This naturally intimidated others, and led to a more speedy settlement of the question than might, perhaps, otherwise have been effected, as the unpleasant position in which other parties might be placed rather damped their ardour in the crusade on which they had entered.

It is painful, and at the same time humiliating, to contemplate the amount of injury which can be caused by a small body of discontented, restless beings, and to witness the sufferings to poor deluded mechanics and their families through the baneful influence of a few demagogues or workmen unwilling frequently to earn a decent living themselves, or else not competent to do a fair day's work.

In the account of the trial of two journeymen, Michael Belcher and James O'Connor, *for illegal combination, with the object of compelling Messrs. Keane and Turnbull to increase their rate of wages, and for compelling Jenkins Jones and Joseph Cousins by threats and intimidation to leave their employment*, Mr. W. Bishop, of the firm of Keane and Turnbull, was first called as a witness by the counsel for the prosecution, after he had stated the case. The witness stated, in his evidence, "that the majority of the Cork tailors were on strike since May. O'Connor was always put forward as the spokesman of the society. Since the strike, the master-tailors had been obliged to have all their work done in London, and *all the wages were paid to Englishmen.* The principal objection of the society men was to the use of machines. From his experience he could say *that the introduction of machinery would not only increase the amount of hand labour required, but would enable the masters to pay the men better wages.* Machines would also enable the Cork master-tailors to compete with the English masters in the finer qualities of work, which they were now obliged to purchase in England. To supply the want of workmen here, they had brought over from London, Jenkins Jones and Cousins and his wife; who were induced to leave their employment. Witness saw Jones going away at the Passage Railway Station, where he was accompanied by the prisoners. Jones told him he could not return to his work under the state of things. *O'Connor's average wages before he struck were £2 3s. 6d. per week, and he could earn £3 per week if he wished. The average wages of a good workman would be from 35s. to 40s. a week, if he had a mind to work; but some only work four days in the week.*

It transpired, in the evidence of Mrs. Cousins, that O'Connor went to her husband's lodgings, where he had gone with a view of seeing Jones, and meeting with this witness, inquired if she and her husband were aware that the Cork journeymen were on the strike. *He stated that he was the head of the society, and that they were bound not to let any foreigners into the town.* Mrs. Cousins told him that they were ignorant of the fact of a strike, and said they had not the means of going away. O'Connor offered to provide them with money if they would leave. She and her husband could earn over £3 a week. In consequence of what transpired, she and her husband left their work, but returned the next morning, under the escort of Mr. Bishop, the previous witness. She had to be escorted to court by a policeman, and was afraid at any time to pass through the streets. She stated, in reply to an inquiry from the judge, that they could earn more in Cork than in any English provincial town.

A remark by the counsel for the defence was very important, and should be borne in mind by all those who may feel tempted at any time to foment an ill-feeling between masters and the men. He admitted, to the fullest extent, *that in the whole history of combinations the sufferers had eventually been the men, and not the masters.* He endeavoured to draw a distinction in cases between legal and illegal combinations, and argued that each individual was entitled, not only to fix a price for his own labour, but that operatives had a right to hold meetings, and to form a society for regulating generally the transactions of the body.

The judge, in charging the jury, placed the case in so clear a light that we are induced to give his summing up at some little length, feeling certain that, considering their importance, all such remarks are of great value to the trade; as the action of the law being enunciated by those in high official positions, must exercise its proper influence on future proceedings which may arise from similar attempts on the part of the journeymen.

His Lordship said that a most lamentable state of things had been detailed by Mr. Bishop. For a period of three months a body of two hundred of the working tailors of Cork were without doing any work, and this in a place where the men were able to earn so much higher a scale of wages than in any provincial town of England. If those tailors knew the damage they did to themselves, to their employers, and to the country at large, they would see that the £17,000 or £20,000 yearly earned by the tailors, and spent in that city, was now lost to Cork and to themselves and their families; and that in the teeth of the well-known fact that the machinery, whose introduction was so violently opposed, greatly increased both the amount and the opportunities of employment, as had been well described by Mr. Bishop.

His Lordship, in defining what was the conspiracy with which the prisoners were charged, stated that the conversation of O'Connor with Mrs. Cousins, if accurately repeated by her, disclosed clearly the objects of the combination: that they—the society—were bound not to let foreigners stop in the town, and that, if they did not leave the town before the week was out, there would be a riot. There was no doubt that workmen had a right to say they would not work for £5 or for £10 a week, or even if they went to the extent of saying that they would not work at all—that they would starve or go into the workhouse. But it was new to him to hear that any one person could consider an Englishman or a Welshman a foreigner, or that he could say to him that a society was formed in the town determined not to let any foreigner stay in it.

If the jury were satisfied of that, *it would be beyond the possibility of a doubt an illegal conspiracy, going to the foundation of all society, and driving back humanity to all its original barbarism.* Having pointed out the effect such conduct as this would have if the people of London, for instance, took it into their heads to drive away every Irishman in the metropolis, his Lordship proceeded to explain that if a conspiracy of this kind were established, O'Connor would be responsible for the acts of Belcher, and Belcher for the acts of O'Connor. Belcher was furthermore brought immediately into connexion with O'Connor by the conversation deposed to by Mr. Bishop, and by what passed at Mr. Griffin's, where Jones and Cousins and his wife lodged while at work; and if they were to believe the evidence on this head,* they had O'Connor, the *superior* of the society, and Belcher (if they were to judge his transactions with Jones's), the *paymaster* of the society.

The jury retired for about ten minutes, and, on returning into court, found both prisoners guilty on all the counts. Sentence was deferred.

On the prisoners being brought up on the following day for sentence, Mr. Wall, who appeared on behalf of the masters, stated that he had been instructed to represent to his lordship that a very large number of the men had gone in to work that morning, and he believed, so far as the strike was concerned, the matter was nearly all settled. He was also desired to represent that O'Connor had a very large family of nine children.

His Lordship said he was afraid he could not pay any attention to that. Addressing the prisoners, he said they had been found guilty on all the counts of the indictment. He had it in the evidence given in the course of the trial, as well as out of the lips of the prisoners themselves, that O'Connor was the head of this committee, which caused the whole of this disastrous strike, and had led to all those abominable transactions they had heard detailed to them within the past few days.

Alluding to the disturbances which followed this strike of the journeymen-tailors, the particulars of which were published in the papers at the time, and are yet fresh in the memory of every one, from the importance which the riot at one time assumed, his lordship said he believed that the proceedings of the prisoners had caused the whole of the disgraceful rioting which had taken place, and he believed, moreover, that there was no class of the community on whom O'Connor's doings had inflicted more injury than the very body of which he asserted himself to be the superior. He had kept them, since May last, out of employment—their wives and families without means of support—and all this, while his lordship was satisfied, in his own mind, that five-sixths of those out of employment had been reluctantly kept so against their will, intimidated by an audacious minority. Everywhere in the history of the world they encountered the same state of things. It was never the majority that committed crimes, but their timidity was taken advantage of by an audacious minority.

Referring again to the serious rioting, to the lawless spirit of the mob, and to the wreck and ruin which had been carried out by the people, his lordship looked on O'Connor as the head and front of the whole offending. He had been made amenable to justice—the jury had found him guilty—and the very next morning the whole of the body of journeymen-tailors were ready to return to their work. Belcher, also, had been proved to be a kind of paymaster to the society. It was hard to draw a distinction between the two cases, but he looked on O'Connor as the head of the whole business, and he ought to have the full measure of punishment; and if he had a family which would be rendered miserable by his incarceration, he should remember that he himself had rendered many a family miserable for the last three months. The sentence of the court was that O'Connor should be imprisoned for two years *with hard labour*, and that Belcher should be imprisoned for eighteen calendar months, also with hard labour.

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* Griffin deposed to being present at Jones's departure, when Belcher, who was there with O'Connor, gave Jones 5s. to pay his rent.

The prisoners received their sentence without any visible emotion.

With respect to the sewing-machines, the journeymen accept the terms of the masters, allowing them to be used for certain descriptions of sewing, the men to receive half the benefit. They had at first set their faces distinctly against them, but afterwards were willing to allow them to be worked, provided that the machines were entirely out of the control of the masters.

SELF-VARYING SYSTEM OF CUTTING.

(*Continued from page* 29.)

II.

To Produce the Sleeve.

So far as we have already proceeded in the description of this system for coats, will have served to show the method of producing the back and forepart for a proportionate shape; and as we pursue our observations farther on these parts, in order to illustrate the application of the method for irregular or disproportionate figures, we shall pass on to notice the plan for producing the sleeve and different skirts; so that our readers, being acquainted with the manner of forming the entire garment, may at once proceed to put the whole into practice.

It may be necessary here to observe that this system of coats is expressly designed to illustrate the leading principles in the art of cutting, and consequently is so constructed as to be strictly *self-varying* in all its parts—that is to say, whatever may be the form of the figure, whether proportionate or not, the shape of the coat will be produced to correspond therewith simply by the direct operation of the system itself, and not by any subsequent deviation made therefrom. In the present stage the plan is not sufficiently developed to enable the reader to judge exactly of the principles on which it is based, he must therefore suspend his judgment or his criticism until the entire method is described, when the beautiful harmony of its working will be made evident.

To Form the Sleeve.

Diagram 1.

Draw the line A D. Mark on it at B, one-twelfth more than half the breast, deducting the width of the back, and allowing one seam for the sleeve when sewn into the scye. Thus, supposing the breast-measure to be 18, and the width of back 7¾, the distance from A to B would be 3 inches Continue to C the length to elbow, and to D the full length of sleeve; or, if made with a cuff, the width of the drop less than the full length. Place the angle of the square at B, and square with A B, draw the line B E, making the distance across from B to E, one-twelfth less than half the breast. In order to produce the sleeve-head, draw a line from A to E, and at F, —one inch nearer to A than half the distance between A and E—draw the line F G, square with A F, and mark up to G, one-eighth of the breast. This round will be regulated by the width of back, and correspond with the circumference of the scye. Make a centre at C, and cast from D the segment to H. Mark from D to H, one-half of the breast-measure, for all sizes below 18 inches, but not exceeding 9 inches for larger sizes, and this will determine the bottom of the fore-arm. Mark on the segment from H to I, the width the sleeve may be required to fashion, place the angle of the square at I, allowing one arm to intersect the point C, then draw the lines C I and I H. The rest of the sleeve is formed according to measure or fashion, and the sleeve-head formed from A, through G to E.

A difference of opinion exists among cutters as to the degree of *crook* to be given to a sleeve—that is, in the distance of the bottom of the fore-arm-seam from the straight line drawn from the top of the hind-arm-seam, in forming the basis for the different points. The propriety of regulating this distance by a proportion of the breast-measure, is by some considered an incorrect procedure. In support of our view, we will just draw the attention of our readers to a fact connected with the anatomical construction of the body, which will very easily be understood, without entering into any dissertation thereon, or employing technical terms connected with the study, which might be scarcely intelligible to many.

It is a principle in the construction of the human form, that every portion of it is, as it were, correctly balanced, without which it would be impossible for the body to be properly sustained, unless by the aid of some artificial support. On this principle it is that the natural fall of the arm is always the same; and it will be found, by observation, that in whatever manner the arm may be raised, it will, when allowed to resume of itself its natural position, invariably fall with the hand on the same place. If the hand be removed in ever so slight a degree from this position, whether by bending or straightening the arm, the assumed position will call into exercise the functions of certain muscles, and, as a matter of consequence, these will, in time, fatigue and relax, so that in the end the arm must resume its natural hang. As the arm becomes longer, so it also becomes straighter or otherwise; the hand, instead of falling into a regular position, would (assuming the angle of elbow to be unaltered) stick out from the body at front, as also the elbow behind, or else the elbows would stand away from the body; in either case forming a very ungraceful and unnatural position.

As a principle, the arm hangs in a line from the shoulder, and for the purpose of illustrating our ideas, we will conceive that a line drawn from the point K, on diagram 3 (which is marked in from E, one-third of the distance across from B to E), will find the outer edge of the wrist at L, if an exact fit were required. We will presume the width the sleeve is to be cut at the hand to be 4 inches, to correspond with the actual measure of the wrist, which we will take as 6½ inches; the point H would determine the position of the bottom of the fore-arm-seam, and the point L that of the hind-arm-seam. Whatever additional width it may be desired to cut the bottom of the sleeve, according to fashion, it must be added on beyond L, towards D. But little experience would be necessary for a practical tailor to prove that it would be absurd to give the same degree of crook for the sleeve of a short-armed man of 24 inches breast, and for the same length of arm of a lank youth of 15 inches breast.

It may be necessary to offer some observations on the fact that the fore-arm does not require to be more crooked than 9 inches. In practice this quantity will be found sufficient as the extreme; as an observation of the human figure proves that men, as they become stouter, generally carry their arms in a straighter position, especially as the figure becomes more erect, which is almost invariably the case with corpulent men.

In producing a fitting sleeve, the fore-arm-seam may be moderately hollowed, taking care, however, that the bottom does not project, but rather incline inwards.

In drafting wide sleeves, the angle of the square being placed at the bottom of the hind-arm-seam, and one arm intersecting the point of the elbow as at C, the direction of the line from H to N, or to any other point, according to the width determined, will be regulated to suit the width of sleeve, as the fore-arm-seam will be lengthened more or less by the alteration in the position of the angle of the square. The fore-arm will not require to be cut with so much hollow, but to the shape shown by the *roulette* lines. The width to be allowed on at the hind-arm will be governed by fancy; it must be borne in mind, however, in forming the hind-arm, that the round at the elbow must be carried well below the point C. It is an improvement to the set of the sleeve, to allow a little additional at the top of the hind-arm-seam above A, as it prevents an unsightly drag which is sometimes observed in large sleeves when improperly cut.

(*To be continued.*)

IMPROVED APPARATUS FOR MEASURING THE HUMAN BODY.

It is now several years since we have had to notice the introduction of any decided novelty in mechanism for taking the different measures on the human body. Visitors to *the* Exhibition of 1851 will remember the complicated apparatus by Count Dunin, and which subsequently became the property of the firm of Nicol Brothers, and for a time formed a conspicuous object in one of their establishments. At the same time could be seen the apparatus invented by Mr. Cattanach, of Aberdeen, for the same purpose. Various others have been brought before the trade with more or less intricacy in their composition, and some with but very indifferent results. We have now a further contribution to the collection, in the invention of an apparatus for measuring by Messrs. Ellison and Parkinson, a representation of which, with the method of applying it to the body, we are enabled, by the courtesy of the inventors, to lay before our readers.

Mr. Cain Ellison, of Cross Hills, *viâ* Leeds, who is the sole agent for the sale of the machines, in his address to the trade claims simply the credit for having, by dint of an amount of perseverance, and by a knowledge of what was required, planned an apparatus which he believes will be acknowledged by the trade as a successful attempt to obtain the different measures of the body so correctly as not only to define the particular shape of the figure, but also, by means of his plan, to enable the cutter to produce any garment to fit it. The difficulty and the uncertainty in taking a measure with accuracy induced the inventor—for such we presume Mr. Ellison to be—to devote his attention to the formation of some plan or machine which should put this uncertainty at an end. Whether he has succeeded in doing so he leaves the trade to judge by an inspection and trial of his invention. So confident is he of the efficiency of his apparatus, that in his short address to the trade he states: "I have no doubt indeed that any careful workman who can measure in common, and has the ability to construct a diagram, will, by following the steps here marked out, be able to accomplish it the first time he tries better than the majority of *experienced* workmen by any other method."

Diagrams 8 and 9 represent the apparatus affixed to the body, and diagram 10 the apparatus itself, with its several appliances, and distinctive marks for reference. A B is a frame on which the customer stands when being measured, and shown on all three diagrams. It is made of polished bay-wood, 14 by 7, and half an inch thick, and is joined with two brass hinges, which make a folding leaf; *t* is a brass plate fixed upon the frame, and with a hole and "screw"-thread through it; 1 is a brass tube, 12 inches long, on the bottom of which is a "screw"-thread, and is screwed into *t;* 2, 3, and 4, are also brass tubes, which work on the telescope principle; 6 is a brass stud with a short spindle, which fits in cap 5, and is fixed by the "thumb"-screw; 7 is a strong piece of pliable steel, which is fixed in the stud 6. The pillar represented by the sections 1, 2, 3, 4, and 7, can be expanded to take the measure of a man 7 feet high, or may be contracted to correspond with a figure only measuring a little over 3 feet in height. The top of the part marked 7, should be placed on a level with the bottom of the scye. The cross-piece, A B, is a piece of pliable steel, 28 inches in length, and its centre is fixed on the centre of the piece 7, as at G; it is also at right angles with 7. A 6-inch pliable side is fixed on the back of 7 at G, and on the bottom of this slide the second cross-piece, C D, is fixed, which is also 28 inches long, and parallel with A B. By this slide C D can be set with A B at any distance from 6 inches to very near 12 inches. Its use and purpose are to get the hollow of waist as shown at * on diagram 9, at the right side of the figure. K, L, M, and N, are brass boxes, which slide on C D, and are placed in the following positions:—K, at the centre of the back at the natural length of waist; L, at 4 or 5 inches from K; M, 5 or 6 inches from L; and N, on the centre at front of waist, as shown on diagrams 8 and 9. It must be observed that all the brass boxes have "thumb"-screws to fix them at any place desired, and on all of these swivel inch tapes can be placed; 8 and 9, are leather straps which continue the girds A B, and C D, to the length of 58 inches, and the marks ..... indicate brass eyelets from 28½ inches to 58 inches. Those marked on the girds A B, and C D, are holes punched in from 23 inches. These girds are applied on to the person being measured as easily as a common inch tape, simply by hooking on pins at A and C. E, F, H, and I, are brass boxes which slide on A B, and are set as follow—viz., E at the centre of the back; F, on the blade-bone; H, with its perpendicular easy against the front of the shoulder (this perpendicular is 3 inches high); and I, on the centre at front, as shown on the two diagrams. The brass box, E, is the carrier for E *e*, R *d*, R 3, T 2, V V, S U, and 10, all of which are so contrived that they will expand or contract, as the figure may require. E *e* is a piece of pliable steel 6 inches long, and is fixed on the box E; *d* R and R 3 is a slide 6 inches long, and works on E *e* (3 rises 1 inch in 5 from the angle at R), and the distance from R to E is shown at *e*. The angled slide, R 3, is 4 inches long, and has a groove cut in 2 inches long. T 2 is a 10-inch pliable steel, with a groove 5 inches long cut in it. S is a small circular "thumb"-nut and screw; the latter slides in the groove R 3, and also serves as an axis for T 2.

By this arrangement it will be seen that S is the bearer of one end of T 2, and that it can be placed at any convenient width for back-top, by screwing the nuts as on diagram 9. V is a brass box which slides on E *e* and R *d*, and on it is fixed another pliable steel, 10 inches long, shown by V V, with a groove 5 inches long cut in it.

Observe that this box V, places V V to the height of the shoulder, or at stations above or below; it also holds the slide *d* R 3, as shown on diagram 9. U is also a small circular brass "thumb"-nut and screw, which holds V V and T 2 together, and can be slid in the groove V V at pleasure; expanding or contracting T 2, as the length of the shoulder, S U, and the width of the back, V U, may require, fixing the station by screwing the nut as on diagram 9. 10 is a leather strap swivelled as at R—the dots ..... represent eyelet-holes at distances of a quarter of an inch—which passes round the neck, and hooks on to a pin at 3. I is a brass box, on which is fixed a 4-inch pliable steel, shown as I *a*. Y Z is a 4-inch slide on I *a*; and the distance Z is from I is shown at *a*. At Z is a pin which receives the strap 10, as represented on diagram 8.

When once the apparatus is fixed on the body, the only measures to be taken are from H to S; from H to T, on to V; then from I to S; and from I to U; and from U to the elbow, on to the full length of sleeve. From 3 to Z; once more as a check from F to R, and from F to M. These different positions are fixed. Cast loose the neck, waist, and breast measures, and request your customer to shut off the stand A B, and the apparatus will appear as shown on diagram 10. The remaining measures can be entered into the order-book at pleasure, as the whole of the apparatus is marked out in inches and in eighths; or it is at once ready to lay down diagram 9.

The apparatus as now cast off, may be used to measure twenty persons, by simply moving one slide, at one station or another.

In the letter-press description is shown the method of working this system by admeasurement with the inch tape, and we have no doubt but that it will stand a favourable comparison with others.

REPORT OF FASHION.

Our numerous readers and the patrons of the above work are respectfully informed that the "Report" for the ensuing seasons is in a forward state; and, from the usual activity of our engravers, we have every reason to believe it will be ready for publishing at the usual period, towards the end of the month.

The "Report of Fashion" has been so long before the trade, and its merits as a faithful exponent of the leading styles of dress so generally appreciated, that it is firmly established as the authentic chronicle of English fashionable costume of the period, and is admitted as such throughout the whole extent of the kingdom, on the Continent, and in all the colonies.

The information it aims to supply to the tailor is of that character which it is presumed that he stands most in need of, at the different periodical changes of season, so as to place him in possession of all the details which are essential to him in preparing for the change, and for satisfying his customers.

It will scarcely be necessary to recapitulate its properties, but as there are always new trades springing up for an increasing population, some reference may be made to its contents.

The prevailing and newest styles are illustrated by TWENTY-THREE figures, designed and engraved by talented artists, and coloured with the greatest care and precision. The tailor will find representations of evening-dress, morning-dress, various styles of Over-coats, shooting-dress, hunting-dress, lounge-jackets, ladies' riding costume, and youths' and children's dresses, and so carefully executed, as to present a correct appearance of the different forms as they would appear on the figure.

The leading patterns in goods are imitated with precision, and constitute a feature on the several figures.

The collection of patterns, reduced to scale for the convenience of being drafted to any size for which the styles may be appropriate, will comprise the different styles represented on the plate. There are also two sheets of patterns in full size.

The letter-press description gives a copious account of all the *minutiæ* of dress and the making-up of the various garments, and a review of the new goods for the season introduced by the leading houses in the trade.

A single copy, 12s. 6d., or the subscription for a year, payable in advance, £1 1s., sent post free to any part of the United Kingdom and to the Channel Islands, and to any part of the Continent—with the exception of Spain—for a small additional charge, regulated by the "book-post" tariff in force at the time of publication. Subscribers will thus have the advantage of having their two copies for £1 1s. instead of paying £1 5s., the price of two copies not subscribed for.

Any firm preferring the copies to be sent for inclosure, will please give an early intimation.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1476 and 1477.

Diagrams 1 and 3, illustrate the system for producing a sleeve to correspond with the diagram of a forepart we published last month, when commencing the new edition of the "Self-Varying System of Cutting."

Diagrams 2, 4, 12, 14, and 16, are the pattern of a fanciful style of dress for little boys; and well adapted for the present season. It will be found effectively represented on one of the figures on a plate issued with our present number.

Diagrams 5, 6, and 7, are the pattern of the style of shooting-jacket illustrated on one of our present plates, and may be equally well used as a lounge-jacket for the country.

Diagrams 8, 9, and 10, illustrate the application of Mr. Ellison's machine for measuring, and the appearance of the apparatus when removed from the body. For an explanation of the method of affixing it, we refer our readers to the description by the inventor which we publish this month.

Diagrams 11, 13, 15, and 17, are the pattern of a novel style of jacket for a youth, and which we have illustrated on one of our present plates.

The diagrams of the child's suit and of this jacket may be drafted to those sizes for which the styles are appropriate, as the several quantities affixed to the different points and lines refer to the divisions on the *graduated* measures. The original of the child's dress was produced for 12 inches breast, and the youth's jacket for 15½.

On one of the plates we publish with the present number, we have illustrated two styles of morning-dress, which will be found useful and effective for town or country.

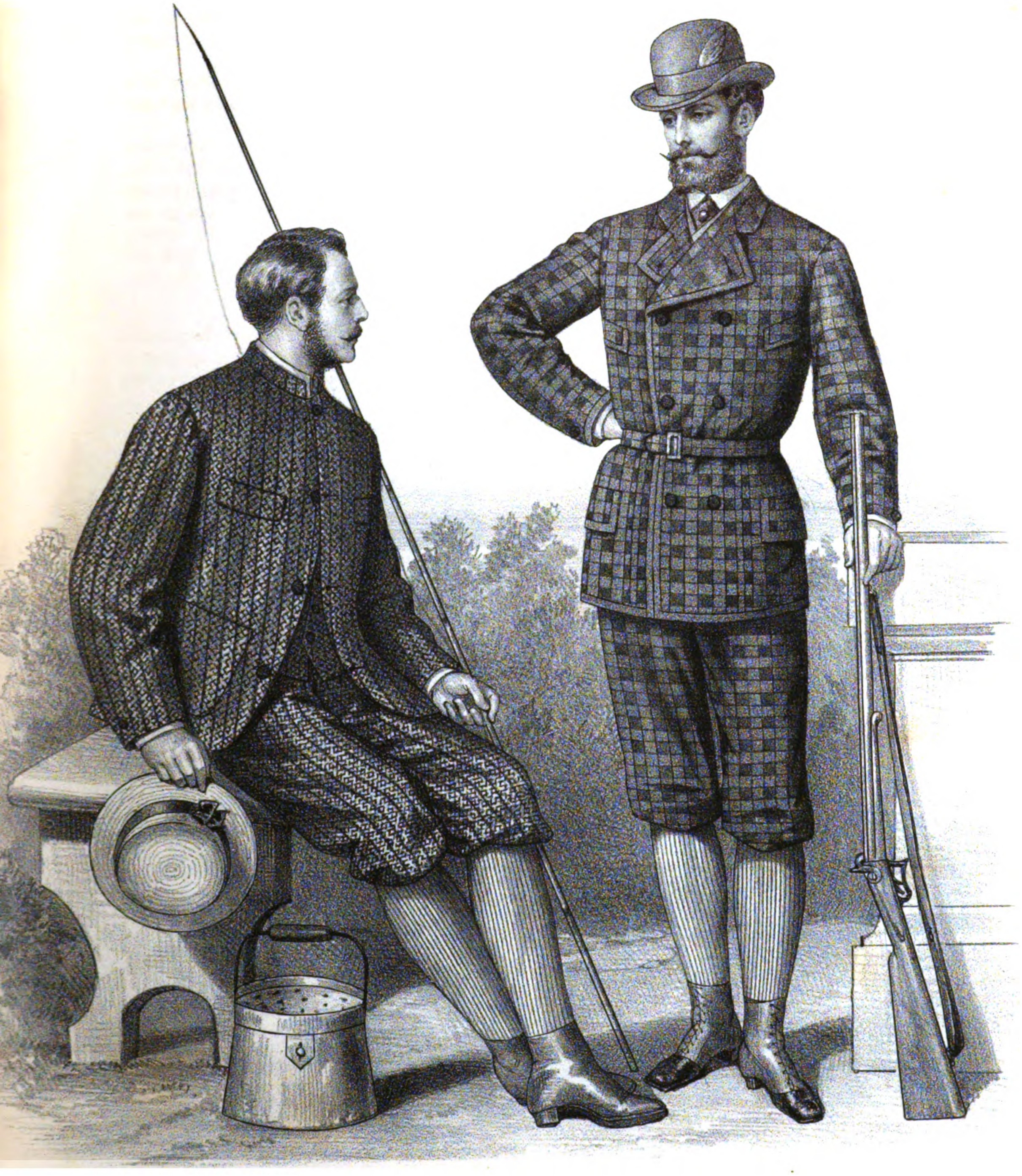
On another we have represented a form of lounge-jacket, which will be found appropriate for fishing; or, in fact, it may be worn out of doors under any circumstances. It has a narrow stand-collar, sloped off at the end, and a small step to the neck. The jacket is cut with a back-seam, and the back is moderately wide. The sleeve easy, without a cuff, and one button and hole at the hand. The corners of the front-edge are rounded off.

On the other figure, we have given the representation of a style of jacket for shooting or for walking. It is double-breasted, and is fastened round the waist by a belt, of the same material as the jacket, and a buckle and strap, or with holes and buttons. There are flaps in the skirts, with pockets under, and one outside each breast.

The dress illustrated for children, is effective. That on the figure of a youth—of which we have also given a pattern on our sheet of diagrams—is very novel in character. A broad lapel is cut on at front, which may be worn buttoned across or turned back, as shown on the plate. The edges are trimmed with a narrow braid sewn a little distance in, and the pockets, welts, sleeves, and collar are trimmed to correspond.

Another equally striking style of dress, but very different in appearance, is shown on the figure of the little boy. It consists of a loose jacket, fastened at front by three or four holes and buttons, and a belt sewn along the bottom-edges, which may be fastened by a buckle or by a button and hole. The short loose trousers are fastened on to a calico button. The edges are trimmed with three narrow braids, which are also carried up the side-seams. The edges of the jacket, the pointed collar, belt, and sleeves are trimmed to match. There are three buttons on a strap on the sleeve.

September 1st _ GAZETTE OF FASHION _ 1870



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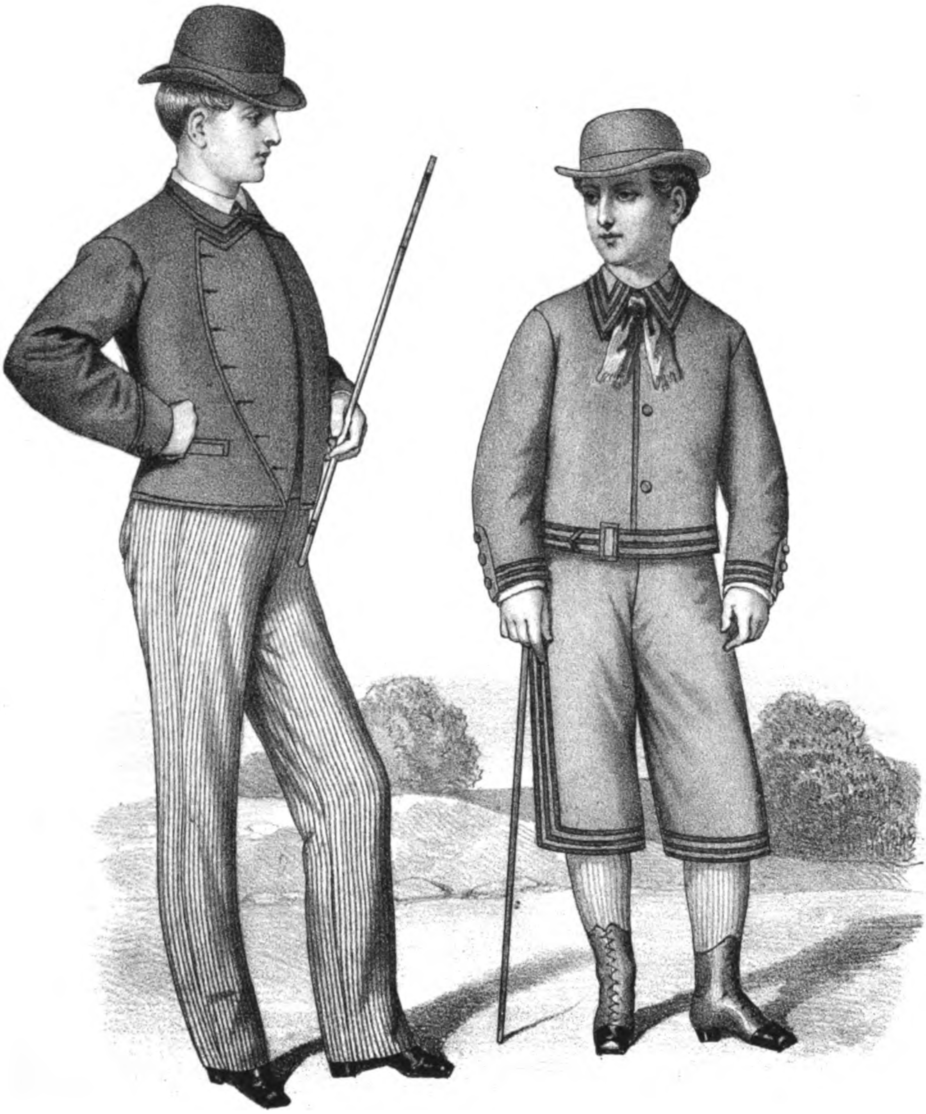

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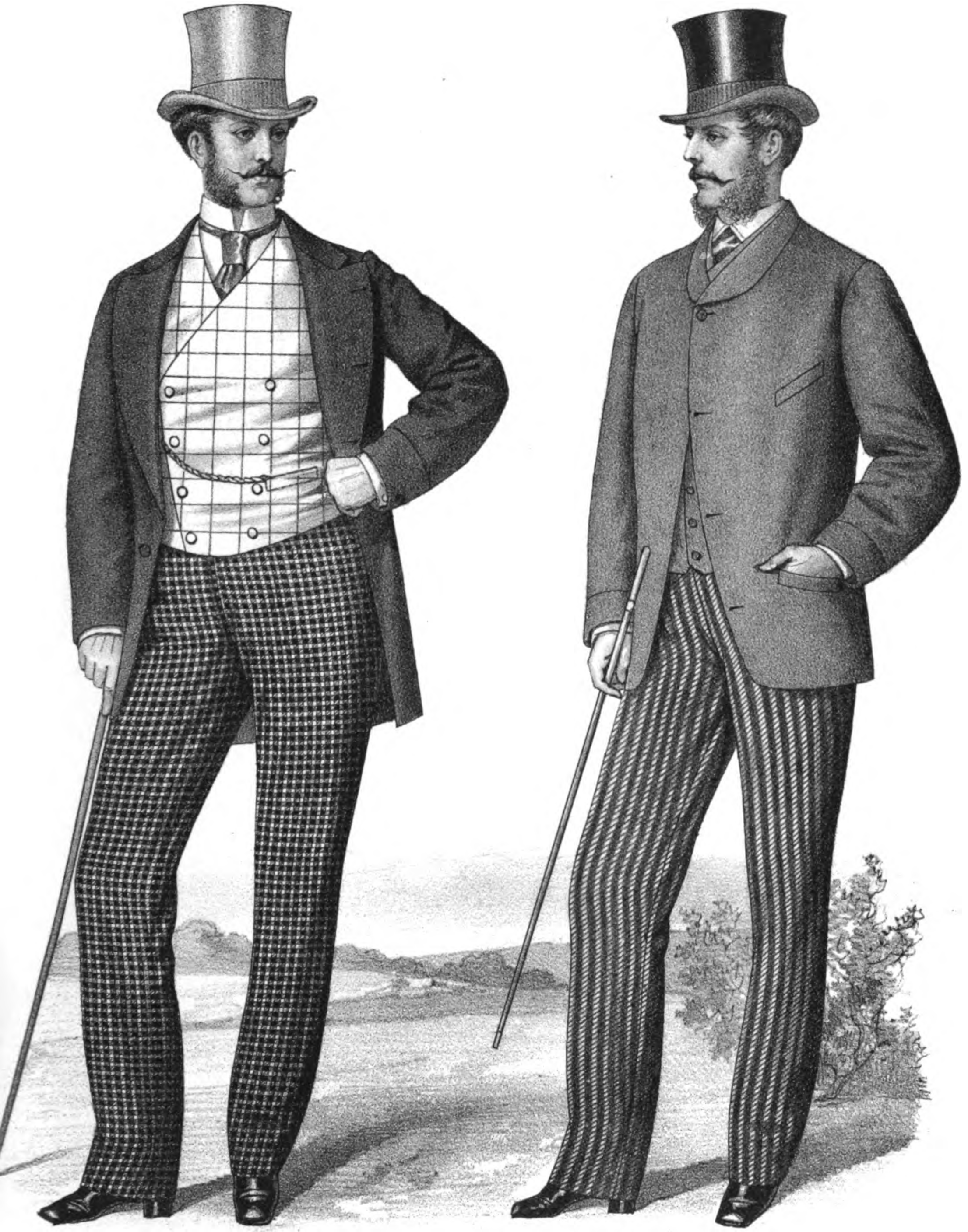

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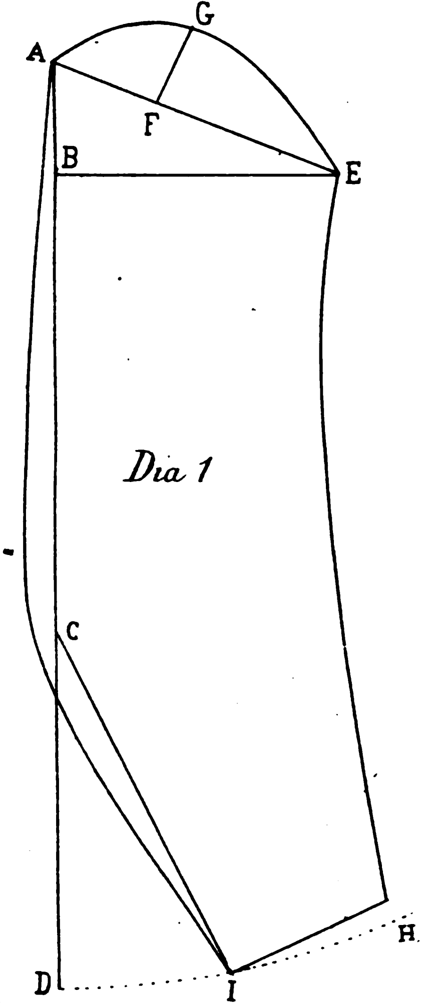
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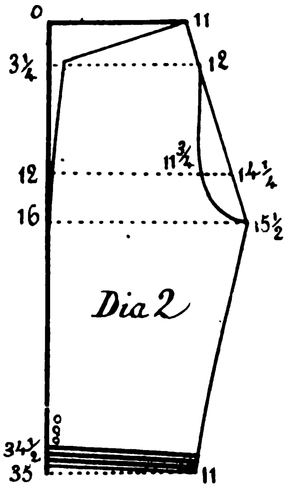
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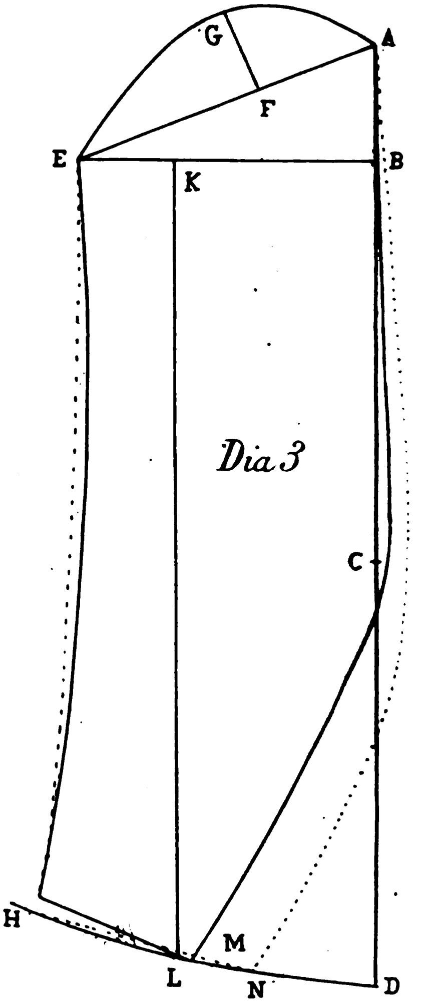
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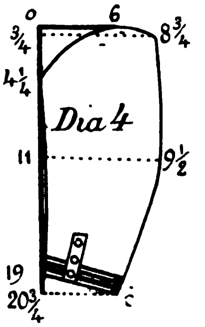
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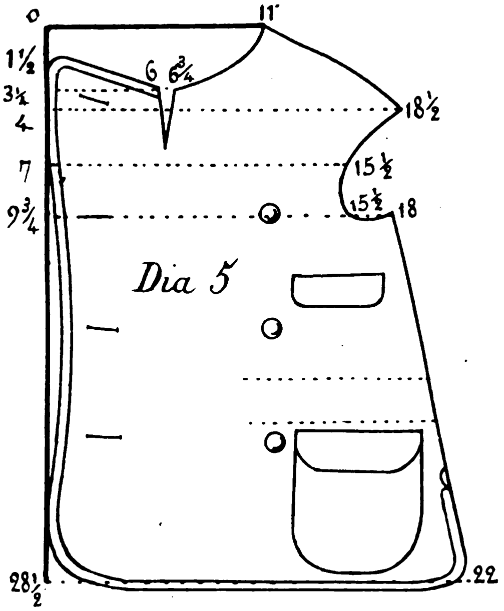
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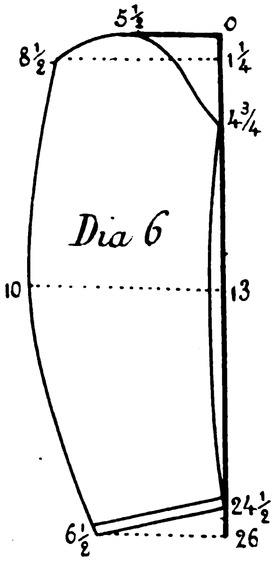
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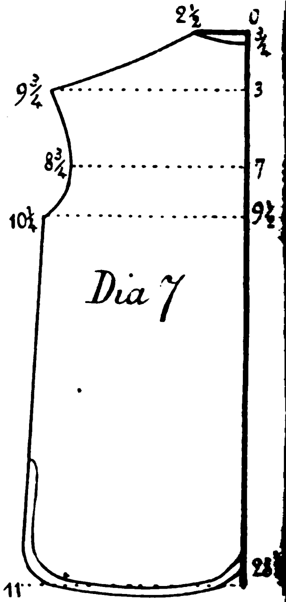
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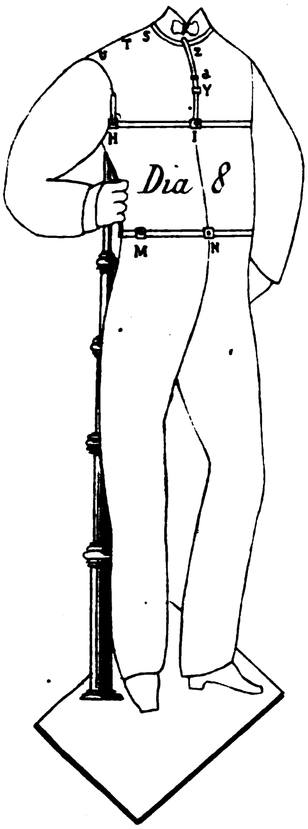
G C. Minister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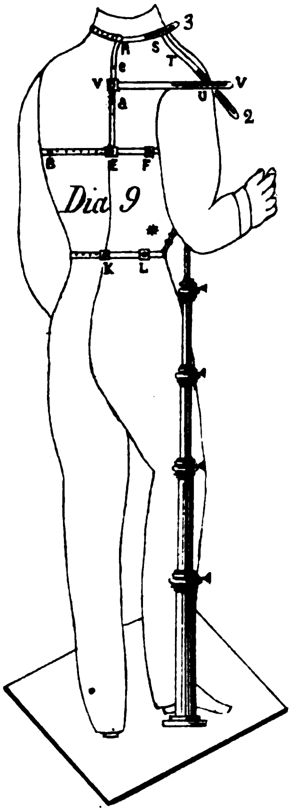
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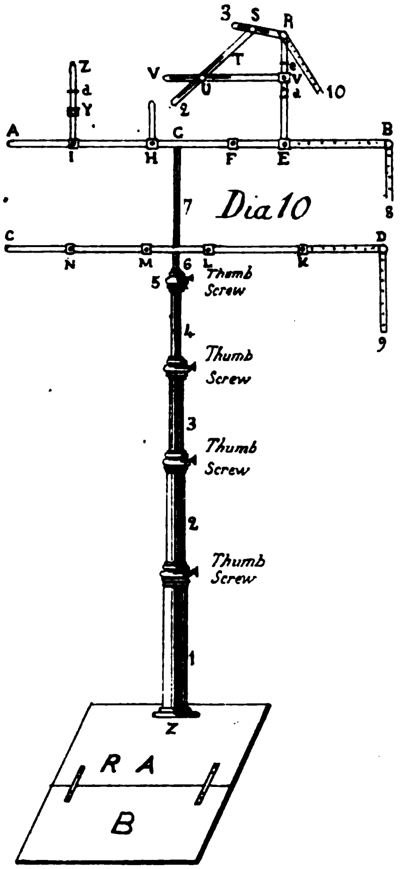
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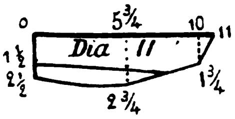
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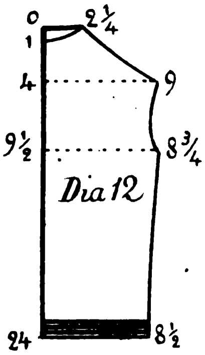
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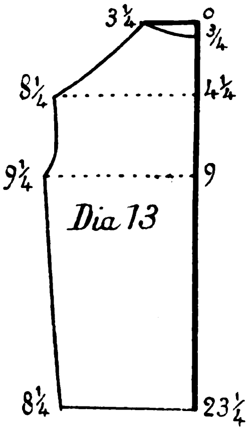
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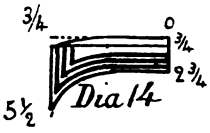
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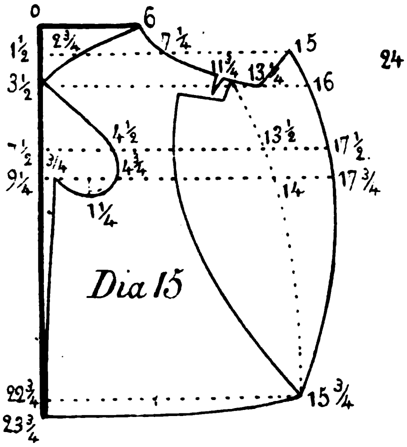
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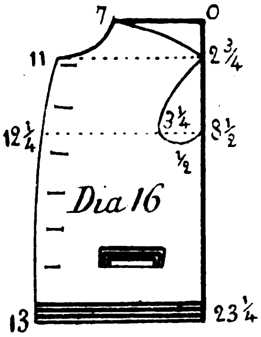
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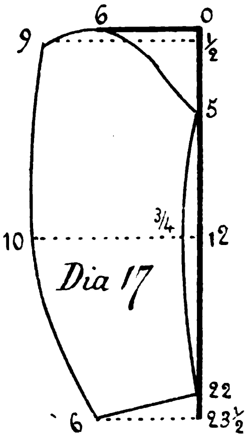
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GAZETTE OF FASHION,

AND
CUTTING ROOM COMPANION.
BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 294. October 1, 1870. Vol. 25.

SELF-VARYING SYSTEM OF CUTTING.

(*Continued from page* 38.)

In publishing a new edition of the above system, we do not purpose to repeat all the directions given with the previous issue, nor to confine ourselves to the several proportions and quantities which were given in it to produce the different styles of garments, or portions of a garment, which were at that time deemed correct. We shall make such alterations in this respect as we consider justified and necessary by the difference between the styles prevailing at the two periods of publishing the two editions of the above work, so as to confirm the utility of the system, but at the same time without sacrificing its character or destroying the principle upon which the plan is based.

The difference in the amount of spring now given to a dress-coat skirt, and in the compass of a frock or great coat skirt at the present time to the prevailing fashion, compared with what was usual at the period our first edition of the "Self-Varying System of Cutting" was published, would suggest the necessity for an alteration in the quantities we then gave for producing either of them, so as to make them conformable in style to the present ideas.

To Form the Dress-coat Skirt.

Diagram 11.

Draw the line A B; mark from A to B, 18 inches, and from B to C, square with A B, mark in from 2 to 2½ inches, according to the make of the figure. Place the angle of the square at A, allowing one arm to intercept the point C, and draw the line A D, for the top of the skirt. Mark in from A to E, 1 inch, and from E to D, the size the top of the skirt is required, according to the width at bottom of the forepart, and the necessary quantity for fulness. Drop the front of the skirt to F, three-quarters of an inch, as shown on the diagram; this is in order to tighten the front-edge. Form the strap to fancy, round off the plait from E to about half the distance to the bottom of the skirt, and shape the front of skirt to fashion. Draw the bottom of the skirt, raising it a little at the front from a line drawn square. Bear in mind that, in making up the skirt, the front-edge has to be drawn in, and the fulness pressed back over the hips, so that if the front were *cut* straight, it would be hollow when *made up;* consequently, if required straight when finished, a slight round must be allowed on. The shape of the skirt is, of course, entirely governed by fashion.

It will be obvious that this plan for producing a skirt is only applicable when the lengths of waist and lapel are proportionate, as obtained by casting. When the coat is made longer in the waist behind than at front, the spring of the skirt is immediately affected, which proves the advantages of the principle we were the first to introduce, of producing the skirt and forepart together.

To any of our readers who might, by referring, find that in our first edition of this system of cutting we gave a fourth of the quantity marked down from A to B, as the distance from B to C, as a guide for the direction of the line A D, it might appear somewhat strange that 2 to 2½ inches should now be considered sufficient for this purpose, and at first naturally come to the conclusion that if the larger quantity were not too much, the lesser could necessarily not be sufficient for the purpose required. It will be requisite to take into consideration the great difference in the amount of fulness worn in skirts at the period of our first edition, and also to remember that all descriptions of coats were at that time worn to fit closely to the body; consequently it was necessary to provide a suitable spring in the skirt to allow for the difference in size of the waist and the seat, so as to form a sufficient round for the protuberance, and prevent the skirt opening behind.

Although fashion has undergone some little change recently in respect of the size to which coats are now cut beyond the actual circumferences of the breast and waist, the style is still so completely different to that prevailing in 1848, the date at which this system was published in the Gazette of Fashion, that it would alone sufficiently account for the alteration we now make in the distance marked in from B to C. The dress-coat is never worn buttoned, but is allowed to hang freely from the body, so that there is no great difference between the waist and hips to allow for, beyond the amount of spring which we now recommend in our directions.

If it were the style of the day to cut dress-coats to fit closely, it would then be necessary to make allowance for more spring, and an increased quantity would have to be marked in from B to C., according to circumstances.

A glance at the illustrations of fashion which appeared in the several numbers of our work which we published about the time we selected for issuing this method of cutting, will afford an opportunity for noticing the styles then worn, and it will be palpable that a great difference in the amount of spring would be necessary to suit the fashion of that period and be suitable to that of the present.

To Form the Frock-coat Skirt.

Diagram 5.

The method for producing this skirt varies with the degree of fulness required, and according to the size to which the coat is cut at the waist beyond the actual measure of the body. To obtain one to the prevailing style—that is, with but little compass—draw the line A B, or the front-edge, and mark on it at C, half the size the coat is to be made up to at the waist-seam. Mark in from C to D, 2 inches, square with A C. Place the angle of the square at A, letting one of the arms intercept the point D, and draw the line A E. Mark on it at E, the width necessary for lapel, fulness, and to correspond with the size of the bottom of the forepart, including the spring allowed on at bottom of the side-body-seam. From E, square with A E, mark to F, the same quantity as from C, and draw a line from E to F. Mark from F to G, square with E F, 2 inches, and draw a line from E through G for the spring behind. Hollow the top of the skirt about half an inch, or half the quantity marked out from F to G, if it exceed 2 inches.

Measure the length of skirt from E to H, and form the bottom at equal distance all along from H to B, adding a little additional length over the hip.

It will be seldom that a flatter skirt will be required than that produced by the directions we have given, but the fashion may change, and more compass may be deemed correct. This can easily be effected by marking in a greater quantity from C to D, and from F to G. As the distances from A to C and from E to F are regulated by the size to which the coat is to be made up at the waist, the same quantity marked out from C to D, if the point C were nearer to A, would of itself increase the compass of the skirt, by raising the point E, or the direction of the line A E, and the distance between F and G being the same, the point F being nearer to E, the bottom of the line E H would be thrown more out. This alteration would not, however, be sufficient to accomplish the object desired, as we should not gain the increase of compass required; but if we mark out from C to D, and from F to G, a greater quantity that 2 inches, and hollow the top of the skirt in proportion, we should then be able to have any quantity of compass which might be wanted. For instance, if we were to mark 3 inches out from C to D, and hollow the top of the skirt one inch and a half, and increase the distance from F to G to 3 inches, we should then have a very different style of skirt to that shown on the diagram. The make of the customer will, to a certain extent, regulate the style of the skirt, as for a stooping figure less spring would be required, so as not to throw the fulness away from the front, and for a very upright man the reverse plan would be required, as he would naturally, by his attitude, have a tendency to draw the back part of his skirt to the front. It will thus be seen that the style of skirt is left entirely to the taste of the cutter, without necessitating the formation of a fixed shape to definite quantities, and then making whatever alteration may be necessary to adapt the shape to the prevailing style, which plan frequently occasions the risk of a mistake being made in the form and proportion.

In the first edition we recommended taking a V out of the top of the skirt if a flat skirt were required, in order to secure sufficient fulness over the hip; this suggestion would have been necessary at that time, as coats were cut close to the measure; but the plan would not now be required, even with a flat skirt, as the frock-coats are not worn tight to the body.

(*To be continued.*)

NEW STYLES OF OVER-COATS.

In anticipation of the forthcoming season, when the change in the temperature will necessitate an additional protection out of doors, we have engaged the talent of our artist in producing illustrations of some of the prevailing styles of Over-coats as being prepared by our leading houses in town.

It will be seen that the eventful circumstances of the day have in no way damped the energies of our draftsman, nor interfered with the freedom of his pencil, as our present illustrations have all the brilliancy of execution and careful finish of detail which form so important a feature in our work, and render it of such value to the trade.

On one of the plates we have illustrated the front and back views of the Chesterfield form of Over-coat. It will be observed that it is cut rather closer to the figure than has been fashionable for the last few years, although there has been an evident tendency towards this form; consequently the back is cut narrower at the hollow of the waist. The lapel is moderate in width, and has four holes worked in it. The sleeve is full, and has a deep round cuff. An opening is left at the bottom of the back-seam. The coat is cut to reach a little below the knee, so as to cover it when the leg is advanced in walking. The edges are bound with velvet, cloth, or braid, to fancy, or to suit the particular make of goods employed. There is a frame of stitching to enclose the row of buttons on each forepart. The pockets are at front of the skirts, without flaps to show, but form, as it were, a facing to the opening; one outside the left breast, and a "ticket"-pocket on the right forepart, with a small flap.

Fur, as an edging, has a rich appearance on a fine beaver, but it must not be broad to be effective.

On some articles, the seams are best lapped and stitched. An opening is left at the bottom of the back-seam. The collar is still made low in the stand, but deeper in the fall, and not quite so broad at front as the top of the lapel.

When made single-breasted, they are cut to the same proportions as the double-breasted coat, and have four buttons and holes at front; the holes are either worked through the forepart or in a fly to fancy. The lapel is small, and the corner rounded. The buttons are placed about three inches from the edge.

Velvet will be decidedly fashionable this winter as a finish to overcoats, whether in this form or fitting to the body with a waist-seam. It will be as a covering for the collar, on the cuffs, and as lapel-facings. This article, when well matched to the colour of the coat, or sometimes even a shade lighter or darker, is very effective. Fancy buttons are much patronized.

The Frock Great-coat will be found efficiently represented on another of our plates, and we have also given a pattern of the style in our collection in diagram. The length of waist has not undergone much alteration since we last described this make of coat, nor, in fact, is there any great change in the general character of the back. The skirt is longer, and cut with more compass. The lapel is now sewn on. It is broad, and has five holes worked in it. The end of the collar is not so wide as the top of the lapel. The coat is cut easy to the body and at the waist, but still to define the outline of the figure. It should be cut large to the measure at the waist-seam, to prevent the coat riding up to the hollow of the body. The sleeve is large, but equally so all down, and without any decided prominence at the hind-arm. There are side-edges to the plaits, with a button at the bottom, or with one in the centre also. Velvet collars, facings, and cuffs to match, are frequently worn, and give a stylish appearance. The edges are bound with braid or double-stitched.

Meltons, and beavers of various makes, and fancy coatings in rich colours, light and dark, as well as in blue, are all worn in this form of coat.

On the figure of a lady, on another of our plates, we have introduced a smart style of riding-jacket, which may be either worn over a habit or over a waistcoat only, according to the way in which it is made up. The back is cut to a moderate width from the top of the side-seam, downwards, and is sprung out a little. An opening is left at the bottom of the side-seam, or at the bottom of the side-body-seam, to give a little liberty on the edge. There is a back-seam.

The sleeve is cut like a coat-sleeve, and easy at the hand. A narrow stand-up collar or neck-binding, about an inch wide, is sewn on to the neck, and the end made up square, or rounded off to fancy.

The length to which the jacket is cut is represented on the figure. The edges, collar, and cuffs, are trimmed with fur, and on each forepart at front are graduated loops of broad braid terminating in points at the back, and with olivets on both ends. There are pockets at front of the skirts, the openings of which are trimmed—top, bottom, and ends—with the same width braid as used for the breast loops. The fur edging is carried up the openings at the bottom of the side-body-seams, or of the side-seams, according as may be preferred, and a braid is sewn on the side-seam, with a point at top and at bottom. Small tabs are sewn on the sleeve-head to form an epaulette, and there are three deep loops of braid on the top-side sleeve above the fur edging. Made in a fur beaver, Melton, or in some of the fancy coatings, in claret, blue, brown, or in rich mixtures, this form of jacket has a very stylish appearance.

The making up and shape of the train and riding-trousers will be found fully described in our directions given with the patterns which we publish with the present number.

GROOM'S GREAT-COAT.

Our patrons will find a very faithful representation of the style of Great-coat which should be made up for grooms, on the other figure on the same plate with a lady, and on which they may place the utmost reliance for the accuracy of the details, and general form and character. The waist should be cut rather long, and the side-seams slightly sprung out at the bottom. The hip-buttons vary from 4 to 5 inches apart in width, according to the figure of the servant, or to his fancy, if allowed to indulge it. The back-scye is moderately broad, and the back cut to a fair width across to the sleeve-head. The lapel is sewn on, and is of an average width. The corner at top is usually rounded off, and there are six holes in the lapel. The coat is cut quite easy to the measure, especially at the waist-seam, so as to let the body fall well down into its place. The neck is short; the collar low in the stand, and rather narrow in the fall, made up to sit quite snug on the top-edge, and the end rounded off to correspond with the lapel, but to a greater extent. The skirt is rather flat, and should reach to the knee, or a little below. There are short side-edges in the plaits, with three buttons, and flaps on the waist-seam, with the corners rounded off, and pockets under. The sleeve is easy to the arm, and without a cuff. It is moderately close at the hand, and is made up with two buttons and holes at the bottom of the hind-arm. The corners are rounded off. The edges are stitched.

There is frequently a difference in the colour of the Great-coat worn by a groom in a family, and that worn by the other servants in livery. Drab of a light shade is much worn, with a velvet collar to match, and a plain button, also to match. The crest button would otherwise be worn, especially if the same colour were used for all servants alike.

BOARDS OF ARBITRATION.

The particulars we published in our last number of the Gazette of Fashion, of the recent strike at Cork by the journeymen-tailors, and the sad consequences which it entailed, coupled with the strikes which took place in the metropolis, and in many provincial towns of England and Scotland, a few years ago, would tend to show that some better system of communication between the employer and his workmen is wanted, than that which now exists, when matters of dispute are to be settled.

As was very justly said by the judge who tried the prisoners at Cork, it was painful to think of the misery they had been the means of inflicting upon a number of workmen and their families, who were induced to act, in all probability, against their own convictions, and perhaps wishes, at the suggestion of a few ill-disposed fellow-workmen.

After this period of suffering, at a meeting between the principal masters and Mr. Druitt, on behalf of the journeymen, at which the whole subject of grievances must have been carefully gone into, as evinced by the time the interview lasted, we are informed that "the dispute was satisfactorily arranged between the two parties."

It would naturally suggest itself to every well-thinking mind, how desirable it would have been, if this interview had taken place at the very onset of the proceedings, instead of waiting until misery had brought one of the parties to seek a settlement.

With a knowledge of the advantages and working of boards of arbitration abroad, in arranging matters between masters and their men, it would appear an actual want of common duty on our part not to make inquiry and ascertain how far the system might be made available in this country.

In France, where the operations of the *Conseils de Prud'hommes* have long been in force, the result has been highly gratifying, and the utility of the institution proved in the most satisfactory manner.

As probably many of our readers are aware, the *conseils* are composed of manufacturers or employers of labour, elected generally for their intimate knowledge of business matters, and for their integrity as members of society. Subjects of dispute between masters and men are submitted to them for deliberation and adjudication, and in most cases their decision is accepted by both parties. That this class of dispute was the object of the operation of these institutions is shown by the fact that no difference between two masters could be taken into consideration, it was requisite that a foreman, workman, or apprentice should be concerned.

We have proof on record that disputes in particular branches of trade in this country have been settled by referring them to boards of arbitration. In our own trade, more than once, matters have been brought to a satisfactory settlement by being discussed by one or more masters and a delegate or committee of the men, but we require something more definite in its composition, and which would inspire confidence in all parties who might have recourse to their services.

It would surely be possible, with the experience already obtained, to devise some scheme which might be carried into action.

At various times matters in dispute have been arranged by arbitrators chosen for the occasion, whose decision has been accepted by both parties, and much bitterness of feeling has by this means been spared. Even where trades unions exist, boards of arbitration established for some few years have been able to work satisfactorily and maintain their prestige; so that, with instances of a partial adoption of the system of arbitration, it is clear that, although they may have failed in part, they contain within them the germ of good feeling between the wage-payers and the wage-receivers.

The new Act on arbitration which came into operation at the end of 1867, and the clauses of which we noticed in the October number of the Gazette of Fashion of that year, would certainly appear to meet the cases we have mentioned; and it is the more surprising that advantage should not have been taken of the passing of this Act, bearing especially upon such subjects of grievance as those which gave rise to the calamitous consequences at Cork, to decide upon the ground of the assumed grievance, and settle the matter according to the evidence brought before the board, and from their personal knowledge of the merits of the case.

We have the testimony of men—as to whose ability to form an opinion on such matters there cannot be the slightest doubt—that the tendency of courts of arbitration is to promote a healthy feeling between masters and men, and remove the fear of oppression which is too frequently entertained by the working classes as the consequence of capital against labour.

We are informed that in one of the Paris *Conseils de Prud'hommes* the number of complaints heard, and decided upon in some way or other, amounts to ten or twelve thousand a year.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1451 and 1452.

Diagrams 1, 3, and 6, are the pattern of a pair of ladies' riding-trousers.

Owing to the shortness of the modern habit train, this garment is now indispensable for ladies on horseback, and our readers generally will appreciate the value of this contribution to our collection. In conformity with the anatomical proportions of a woman, the waist is small for the size of the hips, which are always more fully developed that in men; we have consequently a rounder side-seam than usual in trousers, and the seat-seam is cut with an unusual amount of round. The waistband (diagram 3) is rounded on the sewing-on edge, by which means the top-edge becomes tighter, and fits more closely to the small of the waist. There is a strap and buckle at the end to fasten it at pleasure. The trousers are made with a fly-front, which is carried to within one inch of the leg-seam. The straps are either sewn on on each side, or fastened on to double buttons. The heel averages about 4½ inches. It is very usual to *line* part of the trousers with chamois leather. We have indicated by the *roulette* lines the portion so protected. The top-side is well hollowed for the instep, and the under-side a little rounded for the heel. The difference between the length of leg-seam and of side-seam will guide our readers as to the proportion one bears to the other, although the variation in the height of the figure, or the relative length of the body to the leg, in some cases may interfere with this calculation.

Diagrams 1, 8, and 14, are the pattern of a lady's riding-habit train, from one of our leading houses in town. The upper portion (diagram 8) is cut very hollow at the top, and with considerable amount of round at each side-seam, a greater proportion being allowed on to the left side on account of the position of the left leg when the lady is seated in her saddle. The under-side (diagram 14) is also cut with a round at each side-seam, and the fulness on the top is plaited in on to the waistband (diagram 1). There is a broad "box-plait" in the centre, and the remainder is plaited in regularly in plaits about an inch wide. The facing to the opening for the pocket in the left side-seam is cut on, as shown between the points 20½ and 27, extending to the cross-line drawn from the point 18½ down from O. There is a buckle and strap to the waistband to draw the train in to the size of the waist. The relative lengths of the two side-seams and the run of the bottom of the train will show the difference in lengths. The train is usually cut 6 inches longer at front than the walking length, but some ladies prefer it longer than this proportion. We are aware that some houses are cutting their trains with less compass, but we should inform our readers that they must be guided in this respect by the taste of their customers, as many ladies object to the circumscribed width and the ungraceful effect it frequently produces.

Diagrams 5 and 11, are illustrations of the system for producing the dress and frock coat skirts, and in continuation of our re-issue of the "Self-Varying System of Cutting." The directions for drafting these skirts will be found in the portion of the system which we publish in the present number.

Diagrams 4, 7, 9, 10, 12, and 13, are the pattern of the Frock Great-coat style of Over-coat, and one of the leading styles for the winter, and will be found effectively illustrated by the two figures on one of the plates we issue this month.

REVIEW OF THE LEADING STYLES AND PATTERNS IN THE NEW GOODS FOR THE SEASON.

At the commencement of a season, a glance at the leading styles and novelties brought out by the principal houses in the trade is interesting, as showing the change which has taken place in public taste, or in speculating on the chances of success which the introductions of some of the novelties are likely to meet with.

In our half-yearly work, the "Report of Fashion," we make this a feature, and we know that the remarks we offer are frequently of service to our patrons. Favoured as we are with an early inspection of the different styles, by the courtesy of the leading houses, who are known for their enterprise in catering for the public taste, we have special privileges which enable us to become acquainted with the novelties at an early date, and by this means furnish our artist with the necessary designs and patterns for representation on his drawings, and by this means secure accuracy in the pattern delineated.

We scarcely remember a period when so little novelty was to be met with, in the patterns of the new goods for the season, at the warehouses of the principal drapers and mercers, as we notice on the present occasion. We absolutely do not find a single new make of goods for Over-coats. If, however, we have this fact to notice, we must, at the same time, do the manufacturers the justice to state that the quality and make of several of the articles are all that could be desired, and reflect great credit on them, for turning out such beautiful specimens from their looms.

The first make which comes under our consideration is a fine dress beaver of a moderate substance in various colours, ranging from a light shade of grey and drab to a dark blue. The shades of olives and browns in this make are well selected, and the lighter colours are in excellent taste. The article is new, soft but close on the face, with a fine finish.

In stout makes of goods, but of a loose texture, we have a variety of good mixtures in the "fur"-beaver, and the article with a large curl on the face and a plain back, resembling the frieze somewhat in appearance, but without that peculiar tightness of the curl which distinguishes the genuine article. Some of the colours in the mixtures are very effective.

Frieze, with the improvements recently introduced in its manufacture, is now a staple article for the winter; and the introduction of the new form of Over-coat, known as the "Ulster," will give an increased stimulus to its use. In the new goods of this description for the approaching season, we notice some stylish mixtures in effective colourings—red, with a mixture of brown and orange, and some equally smart mixtures with olive of various shades. We find a few sober greys, with black or white interspersed, and some with a more cheerful colour intermixed. Crimson, and a bright shade of blue, tell well in the mixtures in this make of goods.

We have a well-made article in "fur"-beaver, with a small even curl over the face. It is very supple, and of a moderate substance. The colours are principally dark, but well arranged for effect. The blues are stylish, and there are a few good shades in grey.

In milled "Melton" cloth we have some smart mixtures, and in dress Meltons there are some stylish colours.

In the fancy makes of coatings we are pleased to notice a very effective pattern, composed of a series of diamond figures continued over the whole face, and filled up with smaller ones of the same character, and spotted over with light silk of different colours. In some, as on black, the spots are omitted. This is an excellent style, and is manufactured in a firm, well-made article. The diamond figure is large enough to be well marked, without being too conspicuous.

Another equally good make is a small "plait" pattern in a soft piece of goods, in stylish colours, worked up with spots of light silk or wool.

There are a few checks in a coarse make of goods which show up well. Some are of rather large proportions, and dark, with a larger check formed on them by a fine bright line, as yellow, blue, or crimson, which, as may be supposed, gives a character to the pattern. The smaller checks are more equally made, and the goods are firmer.

In stripes we have a striking pattern—alternate light and dark stripes, half an inch wide, with a dark line down the centre of the light-coloured stripes, and an edging of a lighter colour to the dark stripes. The pattern of itself is not remarkable, but becomes so when carried out in the stylish and sometimes eccentric colours. Some have a light line down the centre of the *dark* stripes, as well as the edging.

In the article known as fancy coating, we have the stoutest make we have ever noticed in this particular description of goods.

We notice the diagonal stripes formed by short lines and a fine ribbed ground between. We have also a well-defined diagonal rib lying well up from the surface, but this pattern is on the wane, having been so long before the public.

In small ribs lengthways and a broken checked ground there are some well-made goods.

There are some good patterns in these styles in a coarser make. Black, and blue of various shades, are the prevailing colours.

In Cheviots, and goods of that description, we find an almost endless assortment of patterns and colours. We have checks of various dimensions and styles, ribs, stripes, diagonals, and mixtures, both large and small. The colours range from the light grey and drab to a dark shade of brown or olive, with bright and striking colours intermixed, producing some excellent effects. The more open mixtures are very showy, and calculated to make up well.

Our task in describing the different vestings for the season is an easy one, since the variety and assortment are so insignificant as to allow of the several styles being noticed in a very few words. We have some good patterns in checks of various sizes and figures, in silk-figured cashmere; some bold stripes in well-assorted colourings and designs, and the usual average of goods in the "tapestry" pattern. There is a fair collection of goods for hunting-waistcoats in a firm make of cashmere, plain, and with spots, of various sizes and shapes. In this class of goods the colours are generally very bright with darker spots, or *vice versâ*.

Plush is limited in supply. We should regret to find this suitable article wholly excluded from the stocks.

The leading pattern in the new trouserings for the two seasons is unquestionably STRIPES. They are of all widths and styles, but the principal feature in this pattern is the broad stripes.

Broad stripes more than an inch in width, alternately dark and speckled, composed of a mixture of light colours, form an effective pattern. The face of the goods is covered with fine loose threads, like hair, which, while giving a character to the make of goods, imparts rather an unfinished appearance. The colours are various. A rich shade of purple blue tells well in this pattern, with stylish colours in the alternate stripes.

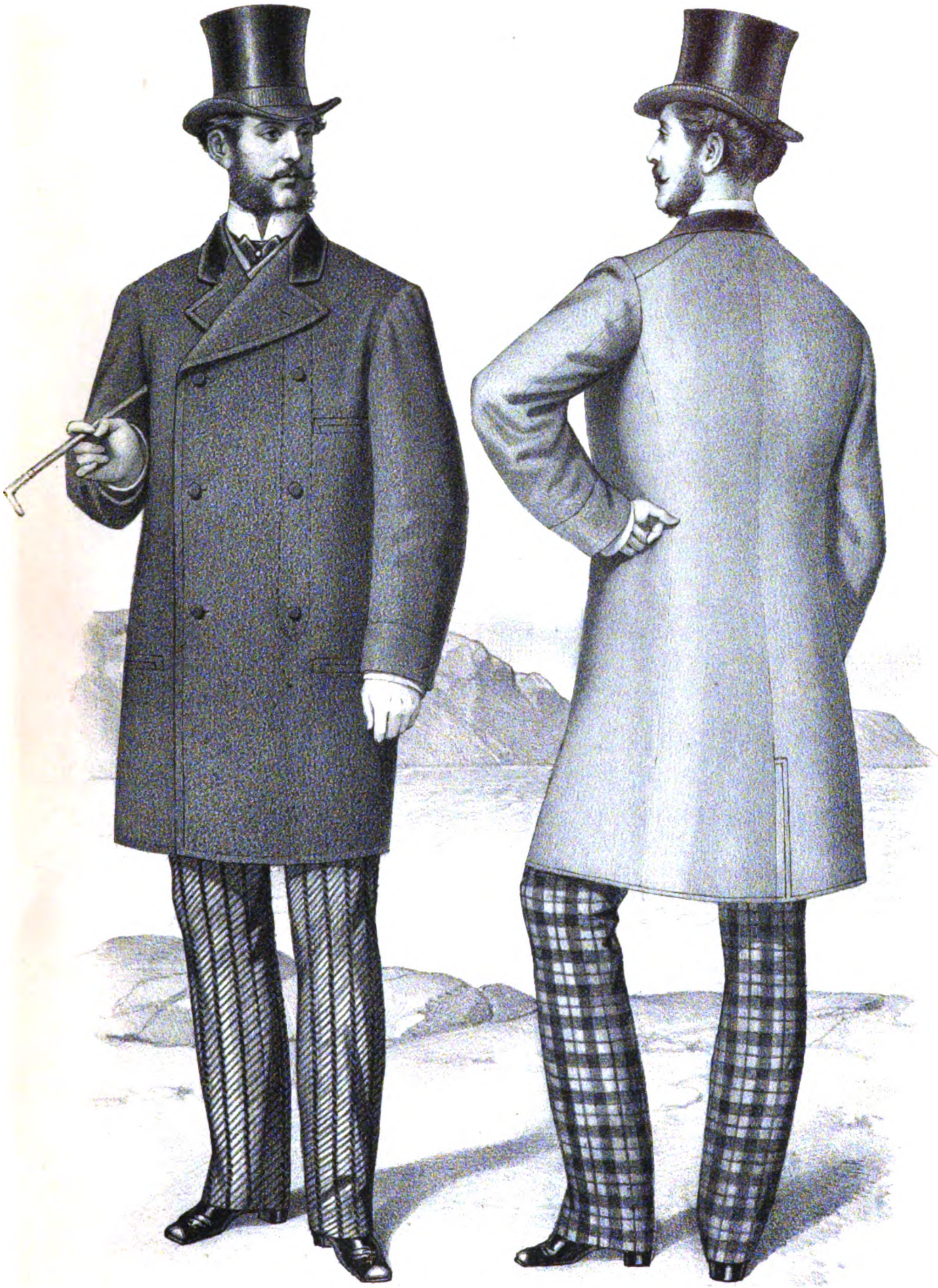
In the same make of goods, we have indefinitely formed stripes, about half an inch wide, with a twisted coloured line in the centre of the spaces between; and on others, the coloured line runs down the centre of the mixed stripes instead of between them.

Some have the face more covered with the loose threads and narrow stripes, not very clearly defined, but sufficiently so to show they form a pattern.

We notice that the narrower stripes are worked out on a finer quality of goods than for the broad ones.

A smart pattern is carried out on a fine dark ground by fine lines of twisted thread, in light colours, as mauve, green, and blue alternately, and an inch apart. A pale shade of green, orange, and light blue are equally effective on a rich blue ground. Blue, crimson, and a snuff brown, tell well together on an olive diagonal ground.

October 1st — GAZETTE OF FASHION — *1870.*



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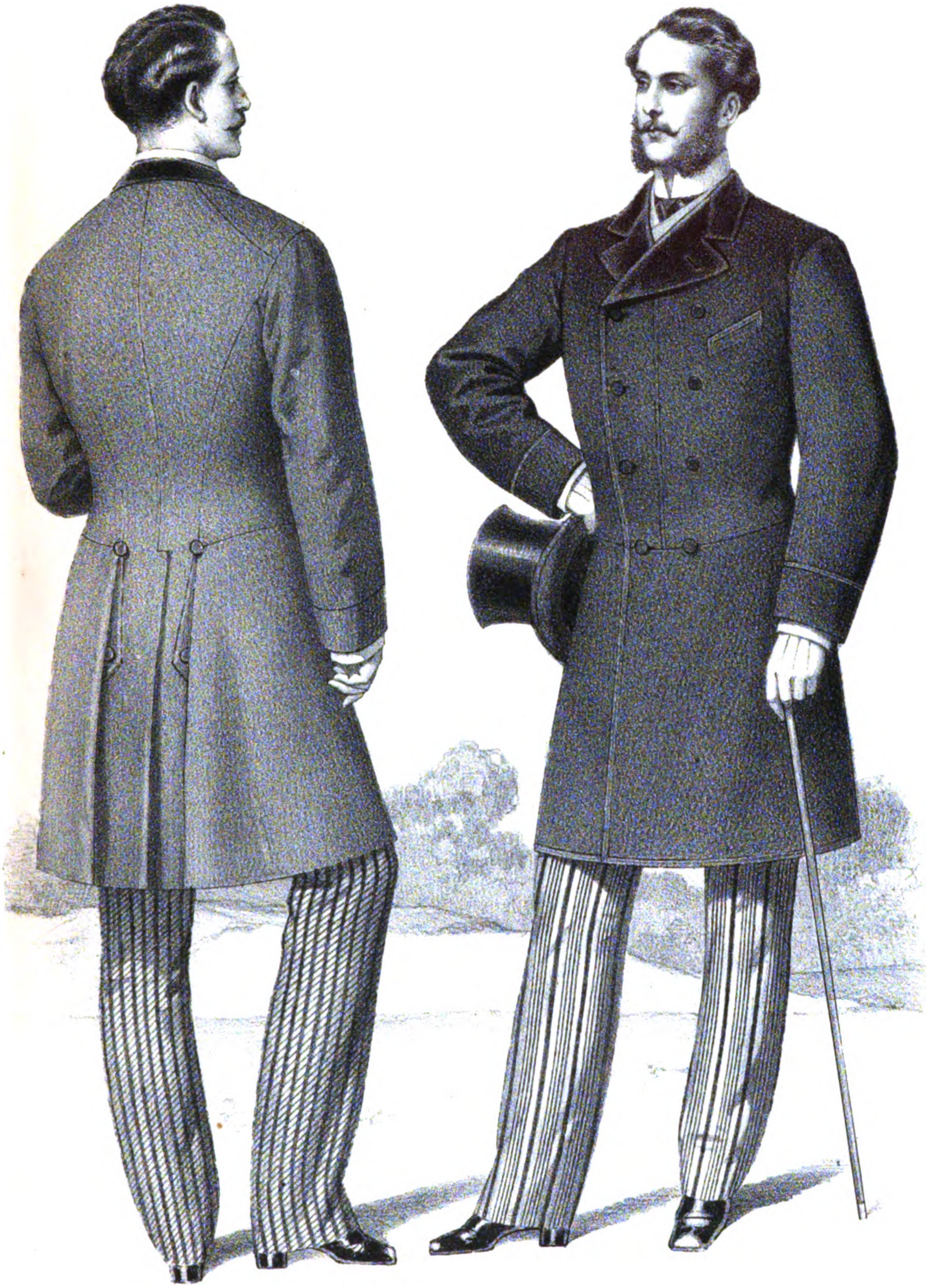
October 1st — **GAZETTE OF FASHION** — 1870.



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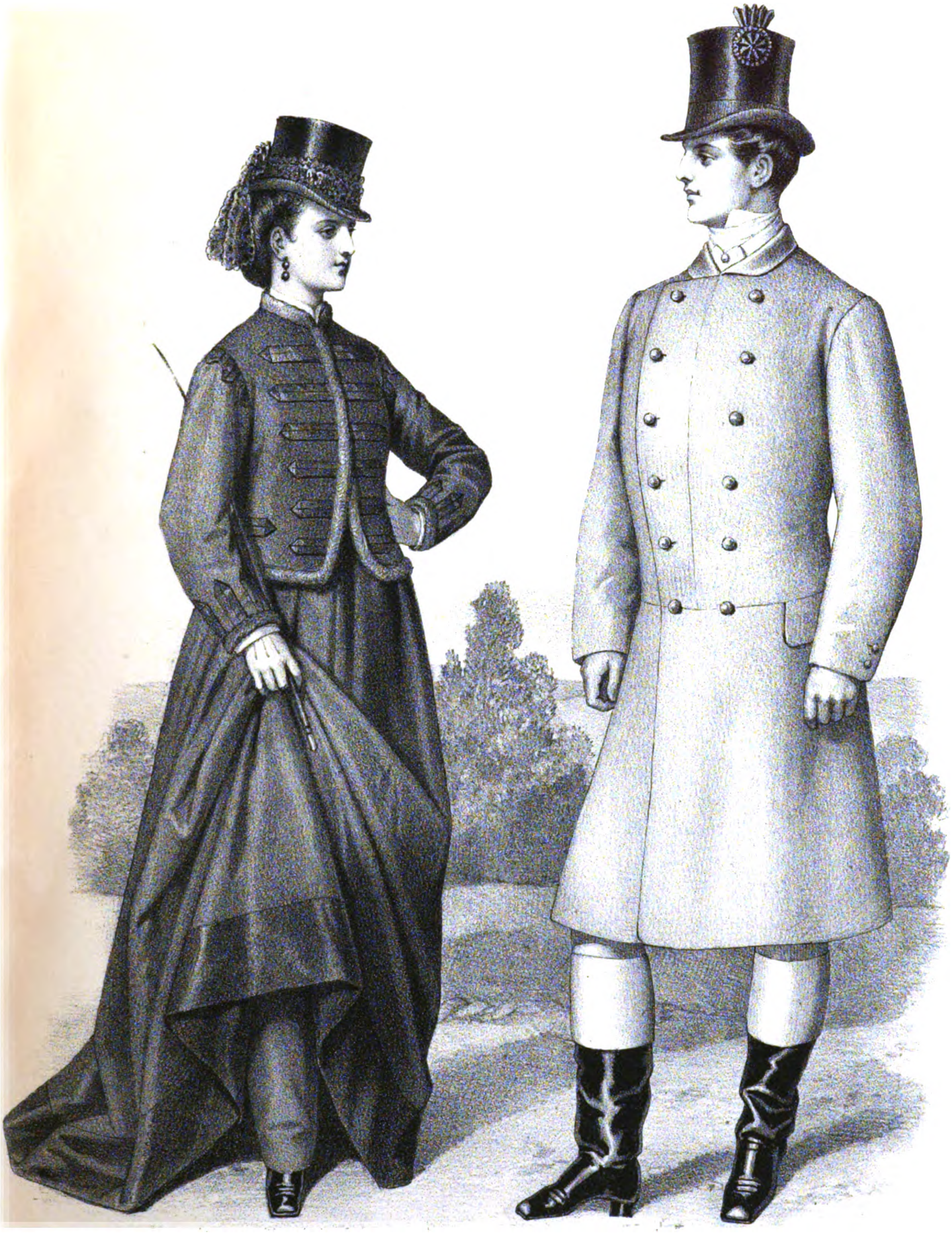
October 1st _ GAZETTE of FASHION __ 1870.



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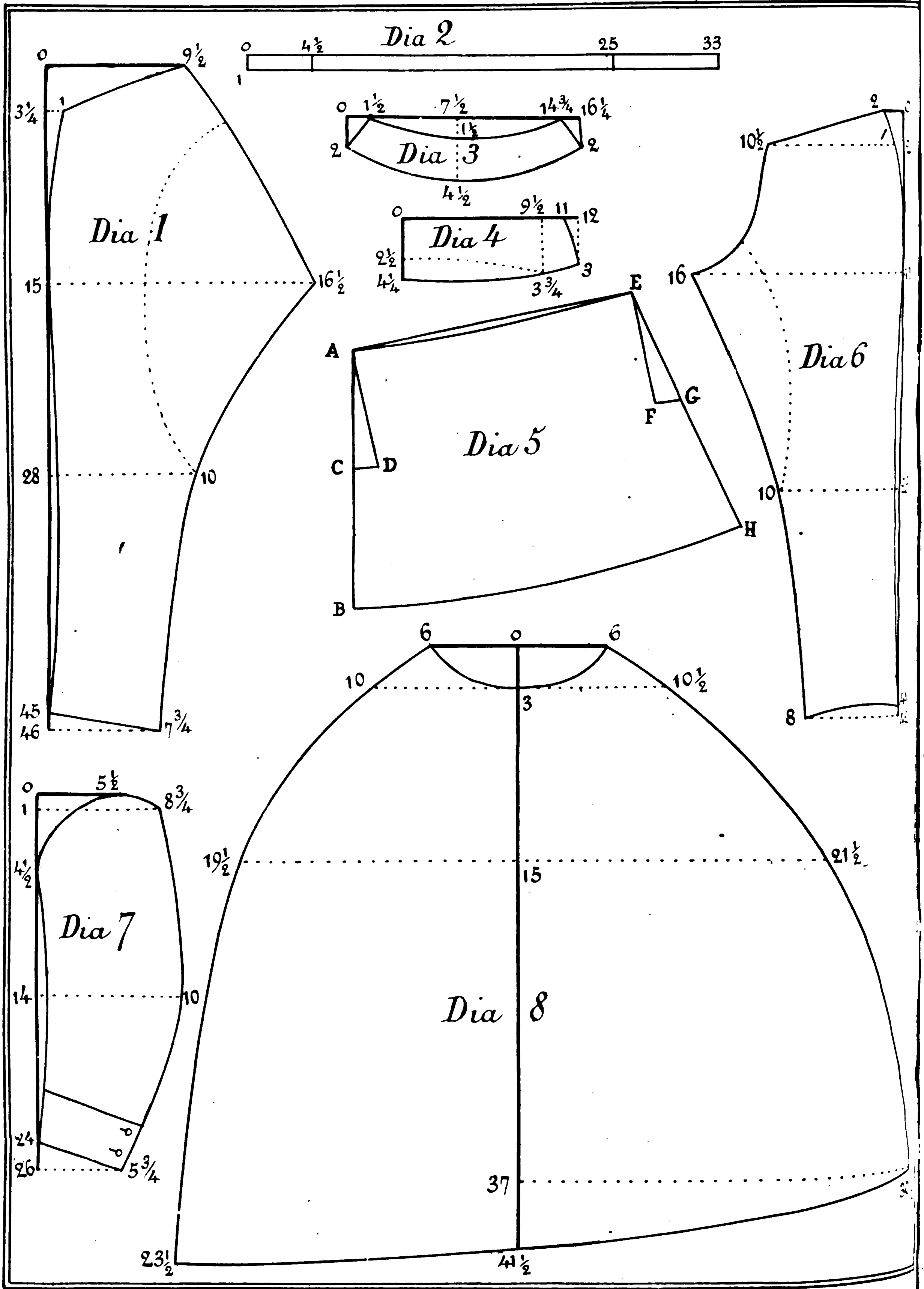
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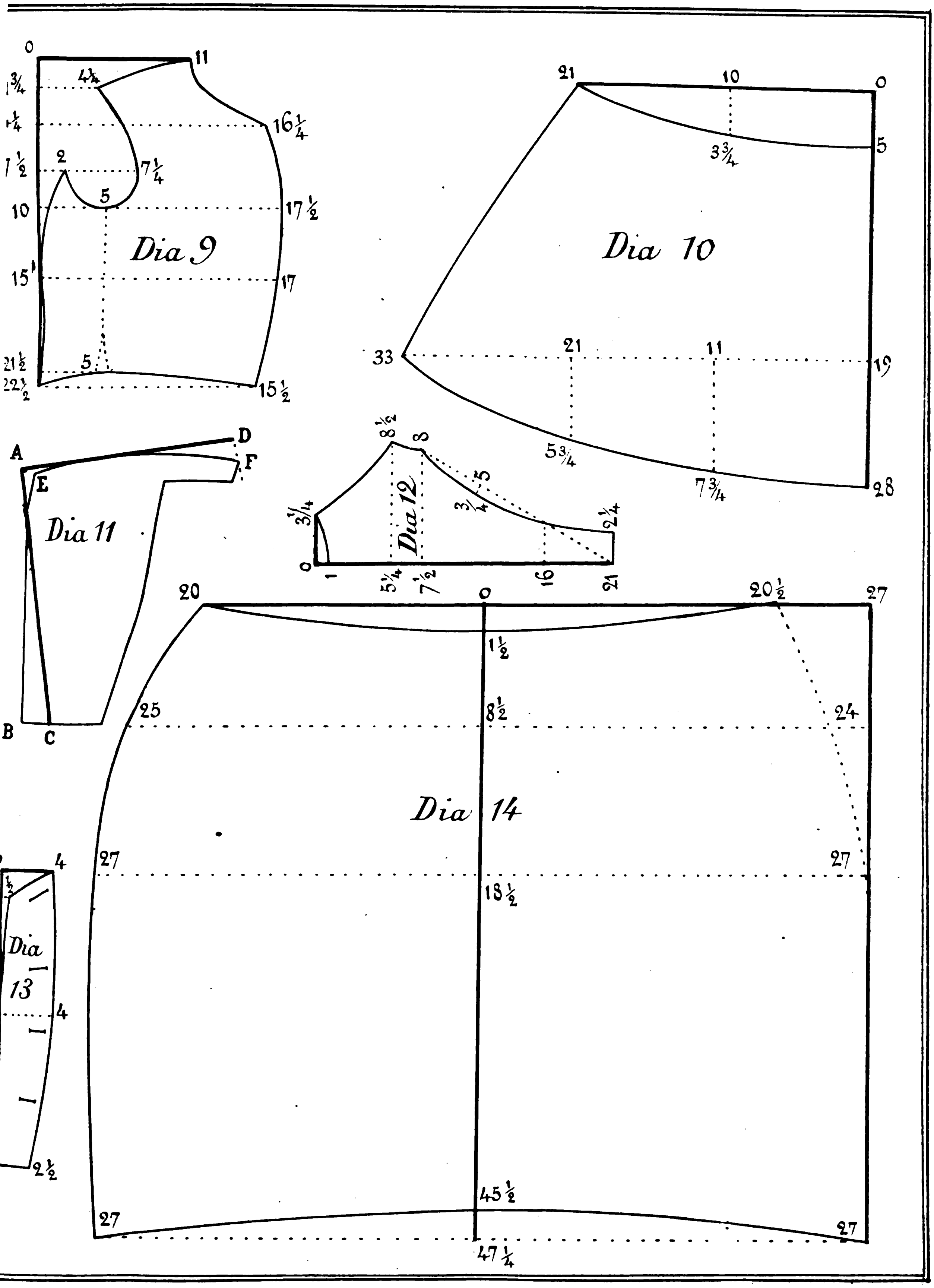
E. C. Minister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GAZETTE OF FASHION,
AND
CUTTING ROOM COMPANION.

BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 295. November 1, 1870. Vol. 25.

AVIS
Aux Messieurs les Maîtres-Tailleurs des Pays Étrangers.

Messieurs les Maîtres-Tailleurs des pays étrangers, qui nous ont si longtemps honoré de leur confiance, sont prévenus qu'une nouvelle loi qui pour nous sera mise en exécution à partir du 1er Janvier prochain; et, par conséquent, notre journal mensuel, la "Gazette of Fashion," ne circulera plus sous le privilège qui nous a été accordé avant 1847, comme aux journaux politiques.

Quoique ce changement incompréhensible doive nous imposer des frais exceptionels, le prix de l'abonnement pour les pays étrangers ne sera pas augmenté de ce qu'il est maintenant. A partir de l'époque indiquée notre journal circulera par le moyen du "Book-Post" ou papier imprimé, au tarif fixé dans les divers pays.

Nous sommes assurés que ce changement n'apportera aucun retard dans la réception des exemplaires à nos abonnés. Ils sont priés de croire que, de notre part, rien ne sera négligé pour assurer l'expédition régulièrement.

Nous profitons de cette occasion pour remercier ces messieurs de leur confiance, et leur assurer que tous les soins seront toujours portés pour que les types des costumes en vogue seront représentés fidèlement, afin de présenter une véritable illustration des modes actuelles sortant des principales maisons de Londres.

ADMEASUREMENT AS APPLIED TO METHODS OF CUTTING.

We recently noticed the production of a plan of cutting by Mr. Cain Ellison, founded upon a system of admeasurement obtained by the assistance of an instrument which we illustrated at the same time, as, without a representation of the apparatus itself, and the method of application, we could scarcely hope that our readers would have understood the

plan on which it worked. We stated, in the course of our remarks, that we had not latterly had many new schemes before us to render the drafting of a garment both certain as to its adaptation and to the shape, and simple in the method of applying them. Since we described the measuring apparatus of Mr. Ellison, we have had the pleasure of a visit from Mr. Alexander Reeves, for many years carrying on business in our line in New York, and also giving much of his attention to the practice and science of our trade.

Mr. Reeves has lately had the opportunity of exhibiting to the members of the Foreman-Tailors' Societies an apparatus he has invented for taking different measures on the body, and, by means of them, obtaining the position of the principal points of a garment with reference to the particular make of the person on whom the instrument is applied. On the occasions referred to, he took the measures of one of the members present, and showed the method of putting it into practice by means of the instrument, and was highly complimented for the ingenuity he exhibited in planning the apparatus, and for the result obtained in the outline of the pattern he drafted.

Mr. Reeves obligingly favoured us with an opportunity of witnessing his method of measuring, and also drafted a pattern in our presence from the different quantities taken on the figure by the application of his invention.

We shall not be doing this gentleman an injustice by describing—so far as our memory serves us—the construction and the system of applying the apparatus; as we feel sure that we shall not enable any of our readers to construct one from any observations of ours, and so unintentionally prejudice the advantage which he naturally expects to derive from demonstrating his system to the trade in this country during his stay among us.

As many of our patrons take some interest in these matters, we will endeavour to convey some idea —although we fear but very imperfectly—of the instrument, and its application on the body.

It consists of two narrow horizontal bands of thin steel, along which two other perpendicular bands slide, and when the frame composed of these four bands is placed in its proper position on the body, the bands are retained in their proper position by means of small screws fixing them tightly together, so as to prevent the possibility of their shifting.

The upper horizontal band is placed close up under the arm, and the lower one at the hollow of the body over the hip. One of the perpendicular bands is then placed at front and the other at the back of the scye.

These bands are numbered, and the distance from the front perpendicular band to the back one, as also the depth from the upper horizontal band to the lower, are noted down by Mr. Reeves, as indicating certain points to be afterwards taken into consideration when drafting the pattern.

A measure is then affixed by a small clasp to a hole in the band, at the back of the arm, and another on to the front, and by means of these, singly and conjointly, certain lengths are obtained which serve as check-measures in drafting the garment, and for ascertaining the actual size, form, and position of the customer. The height of neck, the position of the most prominent part of the blade-bone, the extent to which it projects, the amount of hollow at the waist, the height of the shoulder, the proper degree of straightness and crookedness required, the distance to the gorge, the centre of the chest, to the hollow of waist at front, and the length of lapel. Having obtained all these several quantities, the apparatus is removed from the body, and placed on the paper without being disturbed from the shape and position it was placed in on the body.

Mr. Reeves entertains certain notions on cutting with which many of our readers will agree; but of course it was a difference in his views which induced him to seek some better means for fitting the human figure with accuracy, and led him to plan the apparatus and frame his principle of cutting.

Mr. Reeves applies the instrument for drafting all forms of garments, including riding-habits and ladies' dresses. He has also a peculiar way of drafting trousers and breeches, which differs from any we have ever seen. He advocates a perfectly straight leg-seam for the *undress*, and only adds on the necessary spring at top of the leg-seam of the *dress*-side to obtain the width required across at the crutch. The front-edge of one top-side—that for the *dress*-side, is cut as much as two inches more forward than that for the *undress*, and this without reducing the width of the top-side of the one at the side-seam to bring it to the same size as the other. It might be supposed that this plan would have the effect of throwing the front of the trousers, when made, up out of its proper place on the body; but although, of course, it really does, still the direction of the line would easily escape the notice of any one, even that of a tailor; and it is only by having the attention directed to it, and following the edge of a single-breasted waistcoat, that the difference in position can be detected. Mr. Reeves's object, in making this difference, is to have the front and crutch well clear on the *dress*-side.

With this gentleman's permission, we shall publish in our next number a diagram of the pair of trousers he drafted for us on his principle, and our readers will then be able better to form an opinion of the peculiarity in shape, and of the advantage of this deviation from the usual plan.

NOTICE

To our Subscribers in the Colonies and Abroad.

In consequence of a new law, which, so far as we are personally affected, will come into operation on the 1st of January next, we shall no longer enjoy the privilege—which was granted to us so far back as 1847—of transmitting the numbers of our work, the Gazette of Fashion, as a newspaper.

It has often been remarked that it is difficult to describe a thing black one day and white the next; but in our particular case, if our work—which has not undergone any alteration whatever in character since the publication of the number we submitted to the Postmaster-General, on making application for the privilege—were considered at that time of a nature to entitle us to have our prayer granted, we are at a loss to understand by what argument it is now considered inadvisable to include it in its former category.

We are fortunately not cut off, in consequence, from all means of communicating with our numerous patrons abroad, as we have still the medium of the "Book-Post," of which we shall in future avail ourselves for forwarding their copies of this work.

Although this new arrangement will necessarily impose upon us an additional expense, we shall not make any alteration in our charge, but the subscription will remain as at present.

There is no reason to suppose that our subscribers will experience any inconvenience or delay in receiving their copies, and they may be assured that no pains will be spared on our part to ensure punctuality.

We avail ourselves of the opportunity to tender our best thanks for the patronage which the trades in the colonies and abroad have for so long a time favoured us; and, in acknowledging this distinction, beg to assure them that it will be our constant aim to render our work as perfect as possible, so as to present to our patrons correct representations of the various styles introduced by the leading houses, for their information, and to lay before them any matter of interest connected with our special trade, which may be of service to them. The different patterns we publish with each number will represent either the prevailing forms of garments, or illustrate some new feature in cutting, which is by that medium submitted to the opinion of the trade by their respective authors.

SELF-VARYING SYSTEM OF CUTTING.

(*Continued from page* 43.)

Disproportion.

In resuming our notice of the above system of cutting, we shall, in the present chapter, enter on the subject of "Disproportion," and proceed to show the manner in which the plan is entirely self-varying; producing the shape according to the measures, without any further calculations than those required for the strictly proportionate figure. We shall also have to offer certain observations on the *principles* of the various deviations which the system provides, or rather which the measures effect, these deviations being precisely of the same character as those we have already recommended in our series of articles on disproportion.

As we have before stated, the present system is designed to illustrate the *application* of *principles* shown or presumed to be correct; in other words, we have first endeavoured to determine, by practical and scientific reasoning, what are the *principles* on which the art of cutting is based (these being, of course, inviolate, whatever be the plan by which they may be applied), and we now proceed to reduce these to a *theory*, which, for practical use, requires not only to be correct in its working, but also simple in its application.

We will first notice the disproportion in size of waist, because this is the most ordinary deviation from the regular or proportionate form. The method, as laid down in the August number of our work, is applicable for a strictly proportionate figure, the waist being one-sixth less than the breast.

For the sake of illustration, we will take two extreme cases—one of a man with a very small waist; and the other, in the same degree, larger than the proportionate size. Diagram 5, plate 1456, is for 18 inches breast and 12½ inches waist, being 2½ inches *less* than the proportionate size. Diagram 10, plate 1457, is for the same size breast, but 17½ inches waist, being 2½ inches *more* than proportion.

There is also a disproportion in the "height of neck" in each of these diagrams; but we will not notice this particular case of disproportion at present, as it will be alluded to in a future chapter of our remarks.

THE SMALL-WAISTED FIGURE.

DIAGRAM 5.

The back is formed in the ordinary manner. From A to C, diagram 9, in the August number, is the "height of neck," determined by measure; and from C to K, is one-fourth of the breast. From K to the star on the line K L, is twice the distance from K that K is from C, on the diagram illustrating the system for a proportionate coat; and from K to L, two-thirds; and from A to L, two-thirds and three inches. The point D is half way between A and C.

We have now to compare the sizes of the breast and waist, in order to determine the correct balance of the coat. This will be effected by taking one-sixth of the breast-measure, which will be three inches; and one-fifth of the waist-measure (in the present instance 12½ inches), which is 2½ inches; and subtract the one from the other. If the division of the waist be smaller than that of the breast, then the difference is marked in from D to W; but if, on the contrary, the division of the waist exceed that of the breast, then the difference must be marked outwards. For instance, 2½ inches (the fifth of the waist) deducted from 3 (the sixth of the breast) leaves half an inch, which quantity is marked in from D, on a supposed casting taken from the length of natural waist. The angle of the square is then placed at W, one arm intersecting the back-seam at the length of natural waist; and the line is drawn from W to G, half an inch more than the breast-measure. By this means it will be seen that as the waist decreases in size, so the point G becomes thrown more forward, and at the same time lowered, producing a straighter and a shorter forepart.

From G to H is one-eighth. The line for the back-seam is drawn from H square with H. The side-seam is hooked in at O, about half an inch, and at the bottom to P, one-third of the difference between the breast and waist (in the present instance nearly two inches), and the rest of the forepart is formed according to measure, and to the instructions previously given in our former numbers.

The plan we have given for finding the length of lapel to correspond with the length of waist, will apply in most cases, but in order to have a method to ensure a length in *all cases* proportionate with the length of waist, mark in from W, three-fourths of the *waist*-measure on the line W L, and making this point a pivot, cast from the bottom of the back-seam the segment of a circle, and intersect it at the size of the *waist* (less an inch for stretching) from the bottom of the side-seam of the forepart, and on a line drawn from the side-seam to the point on the casting will fall the bottom of the front-edge of the forepart.

THE LARGE-WAISTED FIGURE.

DIAGRAM 10, PLATE 1457.

The method of proceeding for the large-sized waist, is necessarily the reverse of that for the small-waisted figure. The present diagram will, therefore, be readily understood, being designed for a person measuring 18 inches breast and 17½ inches waist.

In this case it will be perceived that the fifth of the waist-measure exceeds the sixth of the breast; the former being 3½ inches, and the latter 3 inches; consequently, the half inch difference is marked *outwards* from D to W. The angle of the square is then placed at W, and with one arm intersecting the back-seam at the length of natural waist, the line W G is drawn square, and the half inch more than the breast-measure marked at G. The remainder of the other points connected with the scye and the shoulder are produced according to our former instructions.

The top of the side-seam is hooked in half an inch at O, and the bottom half an inch at P, that being the minimum quantity, however large may be the size of the waist. The directions we have just given for finding the length of lapel may be carried out in this instance.

It will be perceived, that the principle on which these deviations work, is that of distributing the waist-measure in proportionate quantities at the side-seam under the arm, and at front, until the disproportion attains to a certain extreme, when no further deviation is made at the side-seam, but the remainder is disposed of under the arm, and at front.

If any of our readers should not be able clearly to see how the method we have described has the effect of making the alteration under the arm, we would recommend such to convince themselves thereof by the following very simple illustration:—First draft a forepart for a proportionate figure; then form another for either a smaller or for a larger sized waist, using the same back in either case. Cut the forepart with the smaller waist under the arm, then by placing the two foreparts one on the other, with the top of the side-seams at O to correspond, and the shoulder-points likewise, it will be found that for the small waist a certain quantity is taken off at the side-seam, a certain quantity under the arm (as shown by the pattern being open at that part, in order to allow the shoulder-point to come up to reach the other), and the remainder at front.

This illustration will also serve to exhibit the intimate relation existing between the various points of the forepart—a subject which we are particularly desirous of impressing on the minds of our hearers (especially on the less experienced), because we are convinced that it is too frequently lost sight of.

We also wish it to be observed, that although the deviation in the waist is partially effected by an alteration in the shoulder, still the *principle* on which it works is that of making the alteration at the part where it is required. The object of altering the shoulder is to effect the deviation required, without necessitating cutting the coat or pattern under the arm, and it will be perceived that this is entirely obviated.

(*To be continued.*)

NEW STYLES FOR THE SEASON.

The "Ulster" Over-coat.

Although, in a number issued in the early part of the year, we published an illustration of the "Ulster" Over-coat, which had just made its appearance, introduced by a highly respectable firm in the north of Ireland, who could scarcely hope that their attempt would meet with so favourable a reception, now that that style has become established as one of the leading forms for the season, we have no hesitation in giving a second representation in our present number, especially as certain modifications have been made in the shape, to remove defects which were discovered in the adaptation of the coat for general purposes. We have consequently illustrated the front and back views of this Over-coat on two of the plates for this month. The pattern we also publish will convey to our readers a correct idea of the various proportions of the garment.

The coat is usually cut without a back-seam, but a long opening is left at the bottom of the centre of the back, with two holes and buttons in it, a ketch being sewn on for the buttons. The back is broad from the top to the bottom, and the coat is cut to reach to a little below the calf. The forepart is also cut very large and double-breasted. The lapel is broad, and has four holes worked in it. The collar is made to be worn turned down or to stand up, and is broad. A tab is sewn on to one side, and arranged so that, if required, the other end may be fastened by a hole on to a button at the front of the other collar. The sleeve is large, and has a deep round cuff. There are pockets at front of the skirts, with deep flaps, and one outside each breast, also with a flap of proportionate depth to its length. Some trades add a small ticket-pocket, with a half circular flap on the right forepart. A belt about two inches wide is fastened at the waist, with a hole at one end, and two or three buttons at the other, so as to reduce the size to fancy. It is supported by loops sewn on at the side-seam, as shown on the back view of the coat.

With a desire to contribute still further to the comfort of the wearer, some trades have introduced a large hood. We are not, however, disposed to consider this feature either an improvement to the appearance of the coat, or as a valuable acquisition in the point of comfort. Our present system of travelling does away with the necessity for the particular protection which this adjunct is supposed to afford, and unless proved to possess some decided advantage, would be best omitted, as it produces an unsightly effect.

We have seen some coats made up, so far as the sleeves are concerned, similar to the driving-coat we represented some few seasons ago. The bottom cut moderately easy, and confined to the wrist by a leather strap, and the buckle covered also with leather. A small ticket-pocket, with a half circular flap, was also introduced on the top-side sleeve above the strap. Instead of the belt at the waist fastening with a button and hole, it had a snake clasp sewn on to the end. This was, however, but an indifferent substitute for the buttons, which admitted of the belt being tightened at pleasure. As a coat for travelling in a railway, carriage, or when driving to the "meet," it is decidedly a desirable companion. It is also worn by gentlemen on leaving the theatre or an evening party. They are usually made of a frieze in light and dark mixtures. Velvet collars are worn, but many are covered with the frieze. The edges are turned in, and stitched rather broad.

HUNTING-DRESS.

We have represented on two of the figures on our plates, one of the favourite forms of coat worn for hunting, and extract the following details from the printed description accompanying the "Report of Fashion" for the present season:—

The coat, as represented, is double-breasted, with a moderate lapel cut on to the forepart, terminating quite narrow at the bottom. It is square at top. There are five holes in it, the third and fourth being generally used.

The skirt is short, and cut to come well forward on the thigh. There are deep flaps in the waist-seam, with pockets under. Some have a breast-pocket outside the left breast, with a narrow welt or a small flap, and a "ticket"-pocket above the waist-seam on the right forepart, with a flap. The sleeve is rather wide to below the elbow, but closer at the bottom. It is finished with a cuff and one or two buttons and holes. The collar is low in the stand, deeper in the fall, and square at front.

The old-fashioned single-breasted coat with a broad short skirt, and cut almost large enough in the body to admit of the coat being buttoned at the waist-seam, with a small and short turn to the fourth hole, is held in favour by some gentlemen.

Scarlet milled cloth and beaver are the makes and colours mostly worn, but steel and Cambridge mixtures, and a full shade of green, are patronized to a certain extent by quiet men who only hunt occasionally. Gilt "fox muzzard" buttons, and others of a "basket" pattern, are worn when there is no club button. The edges are turned in, and stitched a little way in. The body, back, and sleeves, are lined with blue or pink checked flannel; and, as a protection, some have a loose lining of the same as the coat, sewn on to the waist-seam, and extending across the back, to form a covering when the back-skirts are separated.

For hunting-waistcoats, there is always an especial assortment of goods which we see brought out once a year, with some little variety in colour or pattern. The colours are bright, as light-blue, green, mauve, buff, or white, with spots or small figures in darker or lighter colours. Sometimes the ground is darker with light coloured spots. Plain goods, or with a small curl, are in demand.

A single-breasted waistcoat to button up high, cut long and straight to the bottom, and with a small turn and a step-collar, is in good taste. The lower button is placed a little distance from the bottom, so as to form a small skirt, and the front-edge is cut off. Ivory ball and "fish-eye" pearl buttons are worn on the light coloured grounds.

Breeches for hunting, whether made in leather or any other of the articles usually worn for the purpose, are cut much fuller in the thigh than was formerly fashionable for gentlemen, but still to fit close at the knee. They have no waistbands, and are made with a fly-front and either frog or cash pockets. They are cut to reach well on to the calf, and have four buttons and holes at the knee, either of gilt shank or "fish-eye" pearl; and in the garter, which is now cut on, is either another *small* button, flat, or strings made of leather or ferret. The top-side is not much smaller than half the width of the leg at the knee, as it is not considered in good taste for the buttons to stand forward on the leg. The garter is usually allowed on beyond the length of the measure taken, and gives this additional ease for the stride from the fork to the knee-bone when the leg is bent. A short legging of stocking-web is frequently sewn on the bottom of the garter. It is about 6 inches deep, and cut to fit the leg. It is fastened down the side by small flat linen buttons. The object is to keep the breeches well down in their place, as also to form a little protection to the leg under the top of the boot. The white, cream, and pale buff elastic doeskins, either plain or in diagonals, ribs, or broad welts, are much worn; in fact, they to a great extent supersede leather. With leathers the legging is made of a thin chamois leather.

Pantaloons are preferred by some gentlemen when they wear the riding-boots without tops. They are cut to reach to the ankle, easy in the thigh, but to fit to the shape of the leg from the knee downwards, and fastened at the bottom with two or three small flat metal buttons. A narrow strap of some thin material, but sufficiently strong, is sewn on to the leg-seam, and when passed under the foot is fastened to the bottom near the side-seam by a button and hole. This keeps the pantaloon well down. They have fly-fronts, are made without waistbands, and have pockets as described for breeches. It is usual to sew buttons on at the knee, to represent breeches, but there are not any holes. The side-seams are lapped or drawn. Grey doeskin of a light shade or a small mixture, drab corded or welted articles, or plain drab doeskin of a yellow shade, are employed for this garment.

The hunting-shirt introduced some few years ago, by some of our leading houses, is very useful, and continues to be made up by a few first-class trades. It is worn under the coat, and is cut like an ordinary shirt, with three or four plaits on each breast, and at the back, which are sewn in to the neck-band, and to a narrow band at the bottom or at the waist. It is somewhat similar in make to the "Norfolk" shirt, with the exception of the several plaits instead of one only. It has a low collar, with a fall, and the shirt is worn buttoned up to the gorge. The sleeve is cut large, and gathered into a narrow wristband, which is fastened by a hole and button. There is a pouch-pocket outside each front, and a cigar-pocket, rather long, and wide enough to hold a case or about four cigars. A belt is sewn at the side, and is fastened at front by a buckle. They are made of a grey mixed Cheviot, of a heather mixture, or what is known as the natural colour. The bottom of the shirt is tucked into the breeches.

JUVENILE DRESS.

Although not possessing any particular novelty in character, the style of jacket represented on the figure of the youth on our juvenile plate is at all times useful and becoming, and has the advantage of imparting warmth without the attending weight and discomfort sometimes met with in the materials and forms of garments.

The jacket is cut to reach a little below the seat. The back is broad across to the sleeve-head, hollowed a little at the waist, and not very broad at the bottom. There is a back-seam usually, with an opening in it, or one at the bottom of each side-seam, and the corners rounded off. It is double-breasted, with the lapel cut on, and four holes are worked in it. The sleeve is easy to the arm, and has a round cuff, or one simulated by braid. The collar is low in the stand, but is deeper in the fall. There are pockets across the skirts, with flaps, and one outside the left breast, with a plain welt. The edges are bound or trimmed with braid. Velvet collars are general. Wood, horn, or stained ivory buttons are worn. Blue beaver, in various makes, is employed for this form of jacket.

On the figure of a little boy, we have a pleasing illustration of a stylish little Over-coat. It is cut somewhat after the shape of that shown on the youth, but with more compass, and the back is broader at the top and bottom of the side-seam. The lapel, which is cut on as usual, is moderate in width, and has four holes worked in it. The sleeve full, with a round cuff, or made up plain at the hand. The jacket is short. Fur beaver in light colours, or napped beaver in a medium substance, are both used for this purpose. The edges are bound with braid to match.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1456 and 1457.

Diagrams 1, 6, 7, and 9, are the pattern of the "Ulster" Over-coat, which will be found accurately illustrated by two of the figures on the plates we issue with the present number of our work.

The coat is in reality simply a very loose "sac," but the addition of a belt at the waist gives quite a different character to the style of the garment.

Diagrams 2, 3, 4, and 8, are the pattern of another style of Over-coat in the Chesterfield form. It is double-breasted. We published an excellent illustration of this style last month. It will be perceived that the back is cut narrower than we have lately reported, and in order to remove a portion of the superfluous cloth at the waist, and at the same time give sufficient compass in the skirt for the hips and the legs in walking, a long V is taken out under the arm, as shown on the diagram. The top of the edge of the side-body attached to the side-seam is lowered a little, and in making is stretched up to meet the other edge on the forepart. The side-seams are both stretched a little in making up, and the back-seam shrunk in; all of which contrivances assist the fit of the coat.

Diagrams 5 and 10, illustrate that portion of the "Self-Varying System of Cutting," which we notice in the present number.

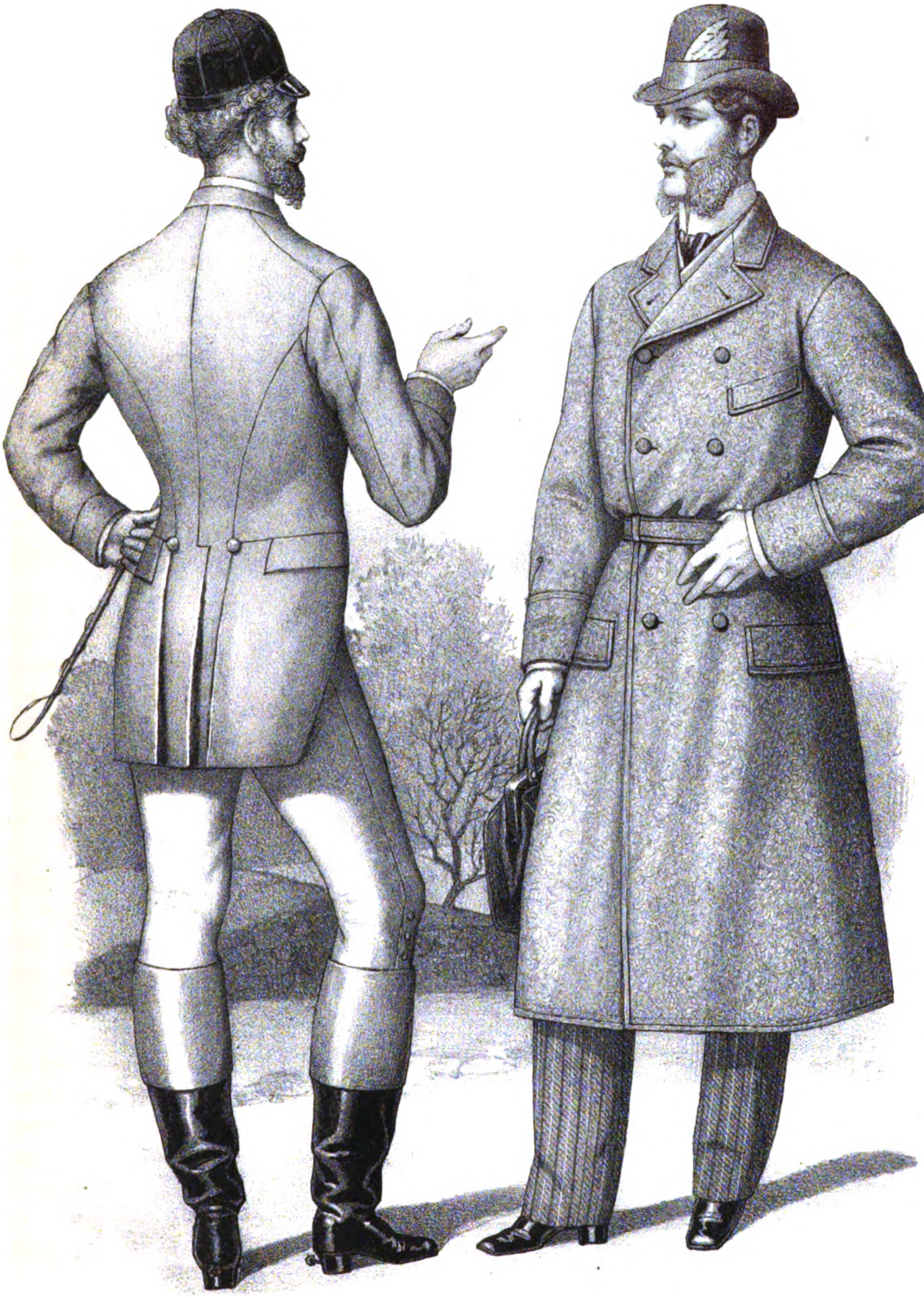
Diagram 5, illustrates the deviation made, and the form of a coat for a man with a waist considerably less than the size proportionate to his breast; and diagram 10, represents a forepart drafted for a man whose breast-measure is of the same size as that on diagram 5, but with a waist exceeding in size the proportionate quantity. The necessary directions for effecting the requisite alterations in both cases, form the subject of our remarks in the present number.

THE ORIGIN OF THE TERMS "CABBAGE AND CRIBBAGE," AS APPLIED TO TAILORS.

When our ancestors, with a view to assume a smart appearance on special occasions, at the sacrifice frequently of daily wants, purchased from a pedlar, at a fair, or on some of their rare visits to a large city, some of the rich materials with which their eyes were tempted, the journeyman-tailor, to whom these gorgeous fabrics were entrusted, was naturally exposed to great temptations. Every cutting and remnant of the sound broadcloth, the three-piled velvet, the crisp silk, had its money value, so that to embezzle a portion was to secure something that could readily be turned into cash.

Accordingly, after the bargain about pay had been struck, a second and fiercer debate ensued as to the quantity of stuff required. There was grudging measurement, sharp supervision, loud complaint. Then came into existence the familiar terms of "cabbage" and "cribbage," while the craftsman's nickname of "Snip" was due to his supposed tendency to cut the cloth too short—a peccadillo denounced in many a ballad.

November 1st _ **GAZETTE** of **FASHION** __ *1870.*



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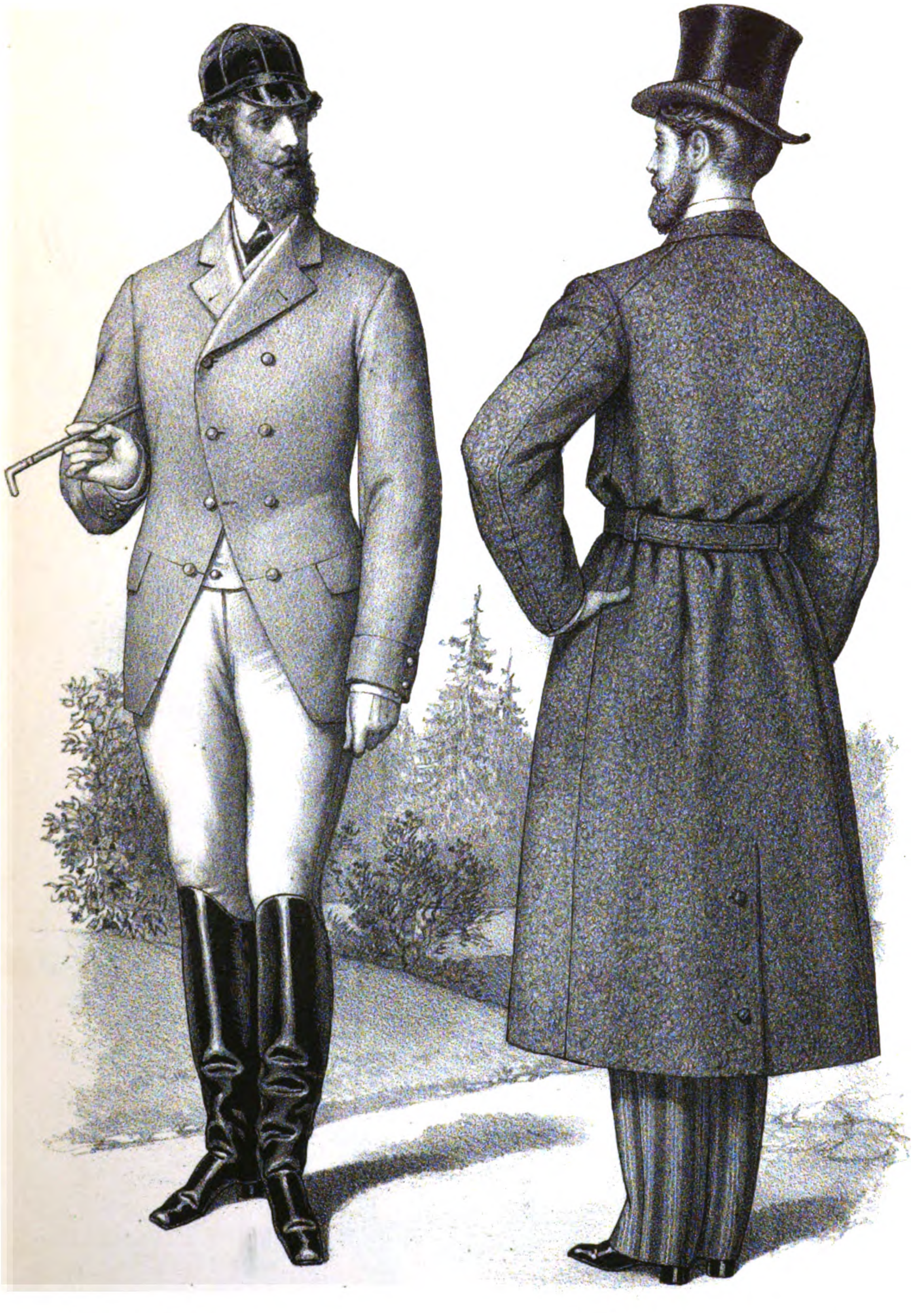

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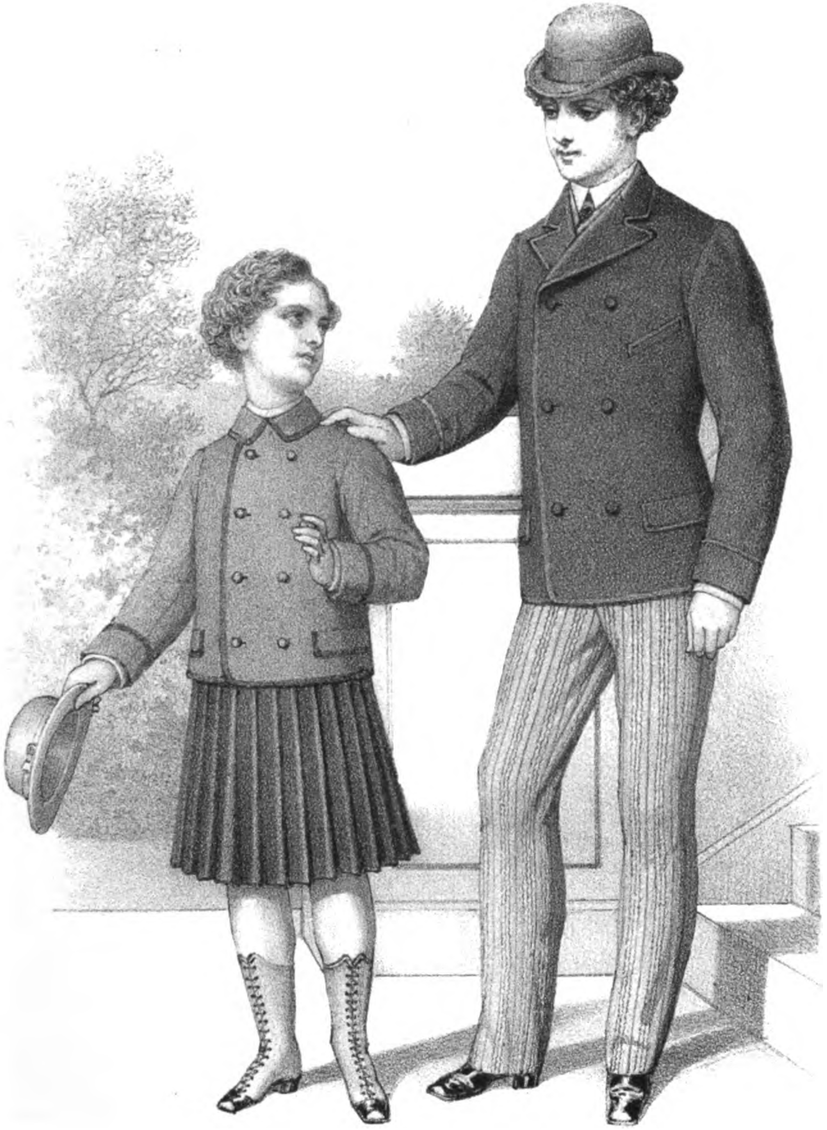

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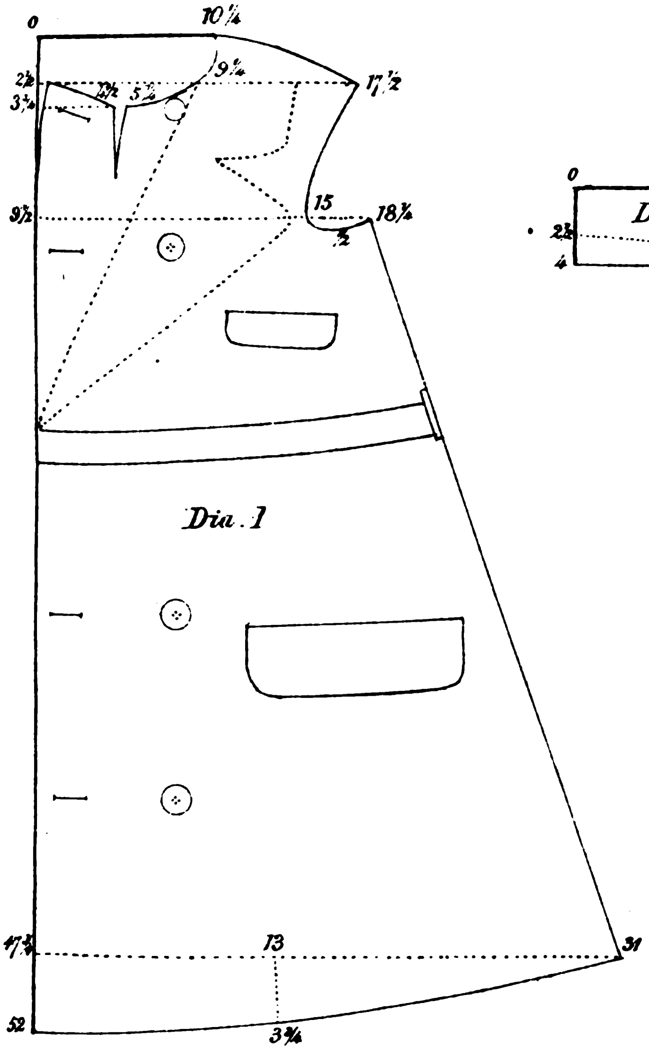
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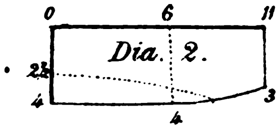
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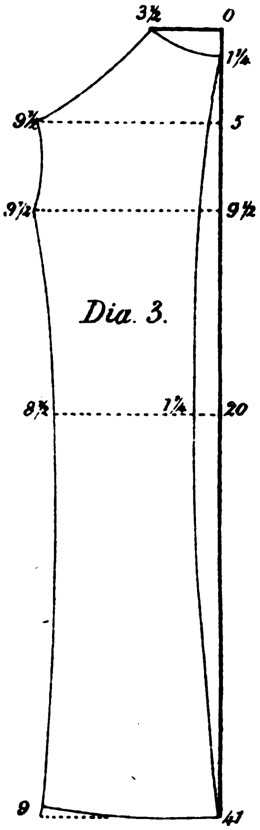
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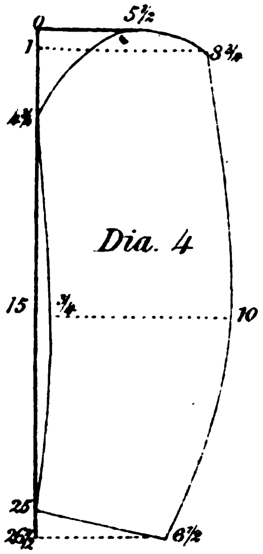
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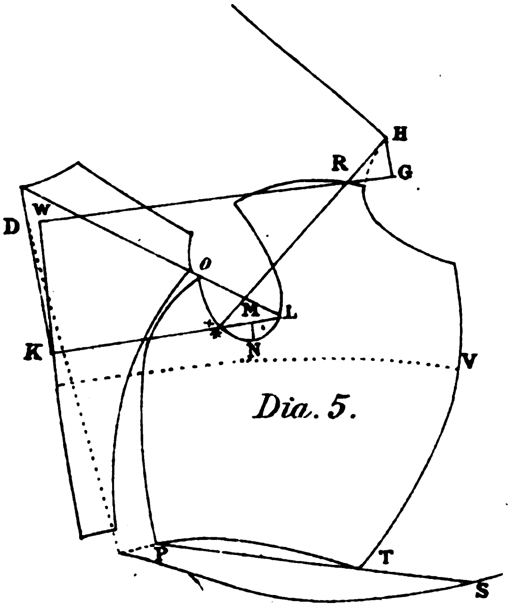
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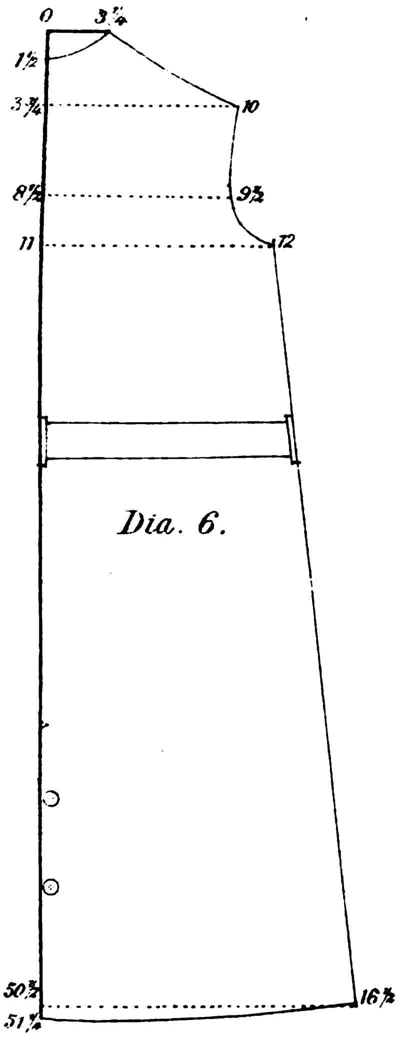
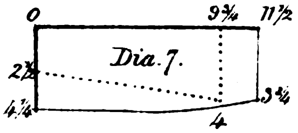


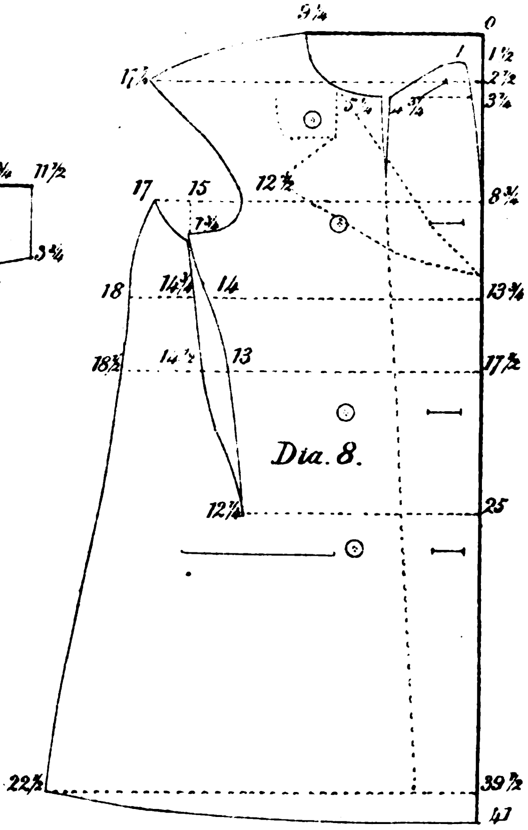
Dia. 6.

0
3¼
1½
3¾
10
8½
9½
11
12
50½
51¼
16½



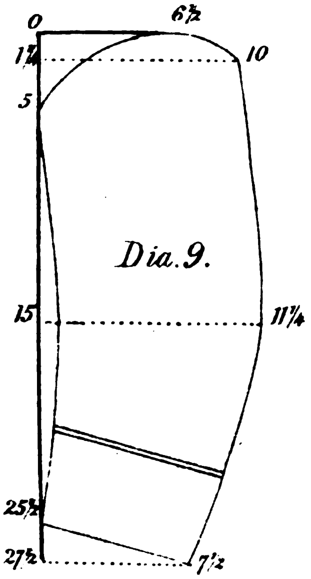
Dia. 7.

0
9¾
11½
2½
3¼
4¼
4



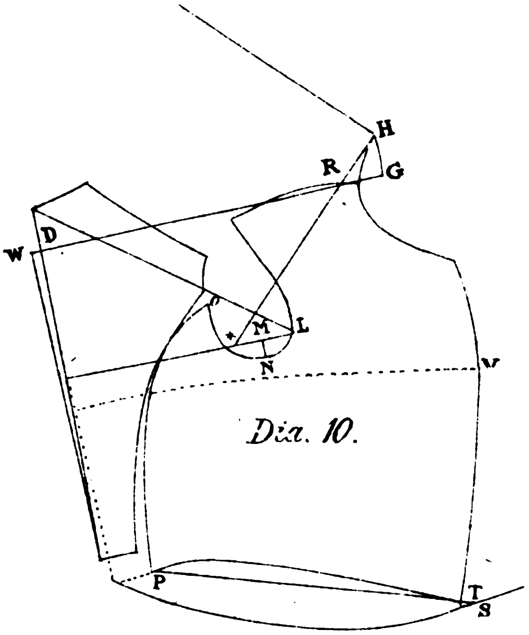
Dia. 8.

9¼
0
1
1½
17¼
2½
5¼
3½
3¾
17
15
12½
8¾
7¼
18
14¾
14
13¾
18½
14½
13
17½
12¼
25
22½
39½
41



Dia. 9.

0
6½
1¼
10
5
15
11¼
25½
27½
7½



Dia. 10.

H
R
G
D
W
O
M
L
N
V
P
T
S

Vincent Brooks Day & Son Imp.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 296. December 1, 1870. Vol. 25.

SELF-VARYING SYSTEM OF CUTTING.

(Continued from page 53.)

Disproportion.

We remarked, in our last number, when describing the plan for treating disproportion in the size of waist, that there was also a disproportion in the "height of neck" in both of the diagrams we gave to illustrate the plan. We purposely avoided in that chapter touching on this particular deviation from what is admitted to be in harmony with a well-made man, but will now claim the attention of our readers to the few observations which we are about to offer on this subject.

We will, however, before entering upon an explanation of the cause and effect, preface our remarks by at once disavowing any intention on our part to revive a discussion on this knotty point in the practice of our trade. We will simply take this particular class of disproportion as it is found in different men, and show the necessary steps to be taken to meet it in the shape of the back and forepart of a fitting coat.

The High and Low Shouldered Figures.

By these terms we must be understood by our readers to mean precisely the same disproportion which is called by some High or Low necked; or, in other words, the disproportion existing in the height of body upwards, from opposite to under the arm-pits, to the top of the spine. We mention this, as, some years since, when the first edition of this system made its appearance in our magazine, an attempt was foolishly made to show that we confounded the high and low shouldered figures with the comparatively tall and short figures.

Diagram 5, plate 1456, which we published last month, exhibits an extreme disproportion in the height of neck, the distance from A to C (diagram 9, plate 1472, issued with the August number) being 5½ inches, or one inch more than the proportionate quantity. The result is, that, by the operation of the system, the position of the shoulder is entirely altered. The point D being placed at half the distance between A and C, it results that the balance-line is drawn half an inch higher than for the proportionate height.

We have not introduced this point on diagram 5, as we were certain our directions in the previous chapters had been clearly understood, and that it would simply be necessary for us to advert to certain points we had given in the first instance, when describing our plan for drafting the back and forepart for a proportionate figure.

The distance across to G remains unaltered, consequently the extra width of shoulder-strap falls at the *scye-point*, according to the principles we formerly discussed, and proved to be correct.

The distance from K to the * on the line K L, would be double that from A to C, consequently this point should be placed two inches farther from K, which will materially alter the position of the line drawn from H for the back, when laid in a closing position at the shoulder.

It will be necessary to observe that the arrangement of this point is not mathematically correct, although sufficiently so for all practical purposes. It would, however, be found that in very extreme, or perhaps we might say *ultra*-extreme cases, it would not work with exactitude, as the line drawn from H would not vary in a sufficient degree to keep the scye-point in its correct position; for whatever may be the disproportion in the height of the back upwards, the size round the scye must not be affected by any deviation which may be made.

If a centre were made at the point H, and a segment cast from a point marked on the line K L, at half the breast from K, so as to mark up thereon double the amount of disproportion in the distance from C to A (diagram 9, August number), supposing it to be less than proportion; or double the quantity downwards, supposing the height to be more than proportion; then the position of the line for the back would be correct, to whatever extreme the principle might be carried. Such a procedure, however, would entail an unnecessary complexity in the working of the system, which we are careful to avoid; as in no extreme likely to be met with in practice, would it be found that the scye-point was more than the width of a seam too long or too short. Although at one time, when the question of the "height of neck" was a subject of warm discussion, and provocative of a large amount of personal feeling between ourselves and a late talented member of our trade, it might have been considered necessary to mention this fact, for fear of being tripped up for an error in theory, it is scarcely worth notice at the present time; but that now-a-days we have certain critics in the practice of the trade who might be disposed to question the correctness of our plan, if they found us at fault on a point which afforded them an opportunity for discussion, however contracted the field might be for the display of their talent.

The *low-necked* figure is provided for by the system, in precisely the opposite manner to the *high neck*, as shown on diagram 10. From A, at the top of the back, to C, on the back-seam, is 3½ inches, being one inch *less* than the proportionate quantity; consequently, the point D (drawn at half the distance between A and C) becomes altered, and the balance-line lowered half an inch. The distance from K to the star on the line K L is also considerably less, being only 7 inches, the effect of which is to make a great difference in the direction of the line D drawn from H.

It will be perceived that all these deviations are the results of the measures, and not of any after calculations; consequently, the system may so far justly be termed strictly SELF-VARYING.

The segment for the neck may be cast from H, making a centre at K. This will illustrate the correctness of the principle on which the deviation is made. Thus, whatever distance there may be from H to the end of the neck for a proportionate coat, the same quantity will be required for the high or low necks, because the length or size round the neck must in each case be retained the same. This the system will be found to effect, by whatever extreme it may be tested; as the height of neck at front will increase or decrease in proportion (though in a less degree) to the back, and still the width across the chest to V remains unaltered.

This plan will test any principle of effecting the deviation; for, if the length of neck and the width across the chest be not retained the same in all cases, and yet the height of front be increased or decreased, as the case may require, then of a certainty the *principle* must be incorrect, and no reasoning or sophistry could make it otherwise. On the other hand, if these essential requirements be properly provided for, it matters not one jot by what method they be obtained, further than respects its simplicity and adaptation for practical use.

(*To be continued.*)

NEW FORM OF TROUSERS.

BY MR. ALEXANDER REEVES, OF NEW YORK.

We have now the pleasure of laying before our readers the pattern (diagrams 1 and 3) of a pair of trousers, which Mr. Reeves on his recent visit kindly drafted for us, to illustrate his plan and his idea of how trousers should be cut to fit with ease, and provide the necessary freedom for the action of the legs and body.

There is, perhaps, more diversity of opinion on the proper manner of cutting trousers than on any other garment which comes within the practice of a tailor; and the opinions as to the correctness of the shape best suited to combine all the qualities which a pair of trousers should possess are as various and widely different as possible.

Some cutters contend for a hollow seat-seam, others equally maintain that to fit and give ease it must be round, and point to the form of the body to corroborate their idea. Some uphold a *crooked* cut; others would make you believe that only a *straight* cut trouser can possibly be an easy garment. There is one point, however, on which all cutters agree—that is, the impossibility of cutting a pair of trousers which shall allow of a person standing up or sitting down without disturbing the length or sit of the trousers on the boot. We believe we may venture to assert that this problem has not yet been discovered. We are aware that there is a vast difference in the hang of trousers as cut by different plans, and that some cutters give their customers considerably more comfort than others in their trousers. A knowledge of the anatomy of the leg, from its attachment to the trunk, materially assists in arriving at a proper conception of the several requirements in a pair of trousers; and the talent and ingenuity of the cutter are called into action to contrive as many as he can without sacrificing the style.

The theory expounded by Mr. Reeves, as illustrated by the pattern we publish, will, we know, be at variance with the notions formed by many in the trade, who have devoted some study to this particular branch.

Mr. Reeves contends that a leg-seam should be perfectly straight, as shown on his pattern of the top-side (diagram 3), the necessary spring only being added on at the top of the *dress*-side. It will be observed that the leg-seam of the under-side (diagram) is also straight, so low as the point 11 at the end of the line drawn from 34½; and that below that point a slight spring is allowed, to throw the trousers a little on the foot.

A peculiar and important point in the shape of these trousers is the position of the top of the fall-seam of the *dress* and *undress* sides. It will be noticed that the latter is placed at 9 inches from the point O, while the former is at 11 inches, a difference of 2 inches. The width across to the top of the leg-seam is nearly as much less on the *undress* as on the *dress* side, and the front of the fall-seam is in the same proportion.

It is now a common practice in the trade to cut the front of the *undress* top-side as much forwarder as the quantity of *dress* taken out at top of the leg-seam; but then the two top-sides are eventually made of the same width upwards by reducing at the side-seam to the extent added on at front. Mr. Reeves does not follow this plan, but leaves his two top-sides as represented on the diagram.

It might be supposed that this plan would produce an unsightly effect when the trousers wear on the body, but this is really not the case; in fact, it is only by a practical man, such as a tailor following the front edge of a single-breasted waistcoat, that the difference in the position of the front of the trousers can be distinguished. Any other person would pass it unnoticed, wholly ignorant of the fact.

The object of this plan is to let the leg-seam fit well in at the top, on both legs, without rendering the *dress* conspicuous, and give a greater amount of comfort to the wearer.

We now come to another matter which will be certain to engage criticism, viz., the shape of the seat-seam.

To many it will be a question as to the ease which this form will give, as being directly in opposition to their conception of the proper shape; they will be utterly at a loss to conceive it possible that so great a departure from the orthodox form can be right in practice.

We would recommend our readers to draft both top and under sides to the full size by the different quantities affixed at the various points, and then close the leg-seams. This will at once give them the shape of the crutch; and a little consideration will perhaps reconcile them more to the peculiar form of the seat-seam, when they see the space and its shape between the seat-seam and the fall-seam.

Mr. Reeves is of opinion, that a certain space is required between the seat-seam and fall-seam, to allow for the body settling comfortably down into it when the trousers are on, and that this space cannot be decreased without affecting the fit and ease of the garment. In cases of corpulent men, he holds that when, by their make, it is necessary to make a provision at the front of their trousers, the quantity added on must be deducted at the seat-seam, to preserve the space which is found necessary for the body; otherwise the wearer will not have that amount of ease he requires.

A little attention to the make of a corpulent man will prove that there is some system in this idea, so far as deducting behind for the addition made at front. A man of this make is obliged, in self-defence, to hold himself more upright, to support the disproportionate quantity of adipose matter placed in front of his body; and this necessity has the effect of decreasing the size of the body behind, and produces a greater hollow in proportion to that noticed on well-made men.

The shape of the side-seams is a matter of fancy, and would, of course, be regulated by the size to which the trousers were cut.

We now leave the matter in the hands of those who may be disposed to interest themselves in unraveling this mystery, and feel sure that the difference we have pointed out at the various parts of the pattern will excite some little attention, and lead many to investigate the principle contained in Mr. Reeve's ideas. On producing the pattern to the full size, it will be seen that the trousers are proportioned for a well-made man; and those of our readers who are acquainted with the inventor of the system, will easily understand that they were drafted for that gentleman's own wear, and admit that he had no necessity to change his tailor to have better fitting nether garments.

EVENING-DRESS.

Agreably with our practice at this period of the year, when, in consequence of the usual festivities of the season, a demand is created for evening-dress, we issue an illustration of the most fashionable styles. That we publish on the present occasion, will present a faithful portrayal of the prevailing style, and with the pattern of a dress-coat, which we give with the present number, will furnish our patrons with all necessary information on this important subject.

The following description will convey to our readers a complete idea of the various details :—

It will be seen, by reference to the representation, that the roll-collar is now a thing of the past. Its existence was, unfortunately, but brief. This is the more to be regretted, as the roll-collar was decidedly a pleasing feature, and gave a much smarter appearance to an evening-dress coat. For the various details as to shape and proportions of the several parts, we refer our readers to the pattern in question.

The lapel is rather narrow, as the front of the coat is made to turn well back on to the breast. There are five holes marked up, but the top hole is frequently omitted, unless required for a flower. The skirt is moderate in width; the front is cut with a round, which, in making up, is pressed back on to the round of the seat. The length of waist, in proportion to the natural length of the figure, averages about an inch or an inch and a half beyond.

The back is narrow at the bottom, and scarcely so wide across to the back-scye as recently worn. The side-seam is well curved, the back-scye rather narrow, and the shoulder-seam cut with a slight round.

The sleeve is reduced in width, both above and below the elbow. It is rather close at the hand, and made up with a cuff averaging about three inches in width. Some trades have two buttons and holes, others only one, in the cuff. The collar is low in the stand, but there is a tendency to make the fall deeper in proportion. It is well worked up on the top-edge, to sit close to the neck, and with just sufficient freedom on the bottom-edge to keep the turn well back, without binding on the neck or chest. A thin padding and flax canvas are used for the foreparts.

The skirt is lined with plain black silk serge or levantine. It is quite an open question as to silk breast-facings. Some trades continue to face the fronts to the back of the holes with watered silk, *moire antique*, or a small-figured silk. The edge are finished in various ways. Some are turned in and stitched narrow, some made up raw and stitched, while a few leading trades are attempting to revive royal cord or a narrow silk braid. As a novelty in these days, side-edges are attempted.

Although blue is still persevered in by some men of taste, they undoubtedly form the minority; and however much our sympathies may be with the introduction of this innovation on the gloomy black for evening-dress, we must, as faithful chroniclers of fashion, state that black is more worn. Figured twist or silk buttons of the domed shape are much worn; with blue, fancy gilt buttons in rich designs, also domed, and velvet collars. The blue is of a full shade.

Waistcoats for evening-dress are preferred without a collar, and the front well cut away so as to display the embroidered shirt-front. They are cut to correspond with the length of the lapel of the coat, and to open very low. A small V is inserted in the shoulder-seam of the forepart, and a narrow collar sewn on to the top of the back to correspond in width.

Blue is worn with blue coats, either with jewelled or gilt buttons. White quilting, plain, ribbed, or with a small pattern, is more worn now with covered buttons. Embroidery is patronized to a certain extent, but in very quiet patterns, with braids intermixed. Black cassimere is worn by some gentlemen, with a black silk braid sewn on the edges, and jewelled buttons. We do not find under-waistcoats have taken much.

The prevailing style of evening-dress trousers is shown by the pattern on diagram 6, and by the two figures referred to as illustrating the general appearance of evening costume. They are easy to the body and leg, and are rather wider at the bottom. The pockets are made with openings across the front, without welts. The side-seams are plain, or have a narrow silk braid sewn down them. Black doeskin, and fancy black elastics, are the articles worn for dress.

NEW STYLE OF OVER-COAT.

We have represented on two of the figures which illustrate the present fashion, a new style of Over-coat, which enters into the list of competitors for a share of public favour, during the season now commencing.

In anticipation of remarks which may be made as to the *novelty* of the form, we will at once admit that the novelty consists in the revival, after a long period, of a make of Great-coat which was at one time an especial favourite; and its reappearance has, at all events, all the charm of novelty, as but a small portion of the present heads of firms have ever seen the style made up.

In the early part of the year, we gave an illustration of this make of coat as was then being attempted in Paris, and by a singular coincidence was also then being introduced into Germany. There is, however, a great difference in the character of the coat we represent and either of the two we have referred to. They were both cut in the Chesterfield form, and the cape—which, of course, is the principal feature, in our opinion—was not in such good taste with the loose form of coat.

The style of coat represented on our plates is, to our taste, more in keeping with the proportions of the cape; as being small, and not cut very full, it sits better on a fitting coat, and has a more elegant appearance.

The waist is cut to a moderate length, and the hip-buttons are plain, about 4 inches apart, as in some cases, where the waist is cut longer in proportion to the natural length on the body, the hip-buttons are placed further apart, as the side-seam is sprung out a little at the bottom. The back is broad across to the sleeve, and the back-scye cut to a medium width. The side-seam is not much curved. The coat is single-breasted, and cut with a short neck, so that the front may be fastened up high, if required. There are five holes and buttons at front. By an inadvertence our artist has placed the top button too far from the end of the neck. The coat is cut full across the chest, and quite easy at the waist-seam, so as to prevent the rising up to the hollow of the body, which would otherwise be endangered if the coat were cut close to the waist-measure. The sleeve is easy to the arm, and made up with a round cuff of a moderate width. The collar is low in the stand, and not very broad in the fall. The end is cut to reach rather forward on the bottom-edge, and the corners slightly rounded. The cape is well rounded off at front, and reaches to the sleeve-head on the shoulder, and to the distance shown down the back. The skirt is rather long, reaching a little below the knee. It is cut with a little more compass than lately fashionable. There are side-edges to the plaits, with a button at the bottom. The edges are either stitched or bound barrow with velvet or braid.

Rich shades of olive, brown, claret, or blue mixtures, or light shades of drab, make up well in this form of Over-coat, with velvet collar to match; and the cape and skirts lined with silk, also to match. Figured silk buttons, of a domed form or flat, are generally used. We shall give a pattern of this coat in our next number.

For evening-dress for youths, the most fashionable style of jacket is shown in the figure we issue on one of our plates. It is not cut much below the hollow of the waist. The back is narrow at the bottom, but the side-seam is sprung out a little from the hollow of the waist. It is rather broad across to the sleeve-head, and the back-scy is narrowed. The turn to the front of the forepart is long, and the lapel rather broad. There are three or four holes and buttons at front. The collar is low, and narrow behind, but broader at front, and the end well cut off, so as to leave a decided light between it and the top of the lapel. The corners of both are square. The jacket is cut with a little point, both at back and front. The sleeve is moderately easy to the arm, and is finished with a cuff, with one or two buttons and holes. The edges are trimmed with a narrow silk braid, sewn on flat. Blue is a favourite colour, with figured silk or twist buttons, or with fancy gilt buttons. A velvet collar is a pretty finish.

The waistcoat is made plain, without a collar, to open low at front, and cut rather straight at the bottom. There are three holes and buttons. White quilting in small diamond figures is usually worn.

The trousers, of black doeskin or fancy elastic, are cut easy to the leg, and to fall a little on the foot. The top-side is rather narrow all the way down. The pockets are across the top, without a welt.

* * *

Ladies' jackets for out-door wear are now often confided to tailors, but there is a marked difference in the styles originating with them and those made by wholesale houses which include this form of garment in their list of articles of clothing. This difference consists equally in the form as in the design of the trimming.

The jacket, illustrated on the figure of a lady, we publish in the present number of our work, is elegant in form, and tasteful in design. The pattern we give in our collection issued this month, will convey to our readers an idea of the shape and arrangement of the different portions.

The length relative to the height of the figure is clearly shown. The jacket is made to fasten up to the throat by hooks and eyes. There is a small stand collar sewn on to the neck, and the ends made to meet at front. The edges are trimmed with a broad black silk or mohair braid, and a small figure worked in a large size tracing-braid down the fronts and round the bottom of the sleeves. The openings of the pockets across the fronts are trimmed with the tracing-braid only, and a crow's-foot turned at the two ends. The broad braid only is sewn on the collar.

The back of the jacket is usually plain, but a small figure may, if preferred, be worked at the top.

Fur beaver and fancy coatings, in dark colours, are generally worn in this style.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1461 AND 1462.

Diagrams 1 and 3, illustrate the pattern of a pair of trousers drafted by Mr. Reeves according to his particular plan of cutting, to which we adverted in our last number, and which we notice in another part of the number for the current month.

Diagrams 2, 10, 11, 12, and 14, are the pattern of a lady's out-door jacket, in a style now generally fashionable, and as successfully illustated on one of the plates we issue with this number of our magazine.

We have introduced two forms of sleeves—one large, as represented by diagram 12, and shown on the plate; the other of smaller proportions, represented on diagram 14.

The former is decidedly the more novel in shape, and we have accordingly selected it for illustrating on the plate; the smaller sleeve may, however, suit many persons, consequently we cater for them also.

Diagrams 4, 6, 8, 9, 16, and 17, are the pattern of the present fashionable style of dress-coat. It will be perceived that the lapel is represented cut separately from the forepart, and in the old familiar shape. There are five holes worked in it. A spring is allowed on to the bottom of the edge of the side-body-seam, which is sewn to the forepart, as well as to the forepart itself, to afford the necessary liberty over the hips. There is but little fulness in the skirt. The sleeve is cut one inch shorter than the length taken, to allow for the drop of the cuff.

Diagrams 5, 7, 13, and 15, are the pattern of an entirely novel form of double-breasted waistcoat by a correspondent whose contributions, under the pseudonym of "Flying Pen," are well known to many of our readers, although his works have not recently appeared in our pages.

The forepart, diagram 5, is cut much fuller at the top of the front-edge than usual, with the intention of giving width to the turn at this part of the lapel, and a V is taken out of the front-edge to steady it. The line drawn on the forepart shows the crease-edge of the turn. The lapel does not reach quite to the bottom, as the corner is well rounded off, so that when the lapel is buttoned over, a small rounded skirt is distinctly visible.

The lapel, diagram 15, is peculiar in shape, and entirely at variance with our set notions in this respect.

The sewing-on edge is very much *curved*, instead of being slightly rounded as usual, and there is a considerable amount of round on the outer edge. There are two holes in the lower part of the lapel, and one at the top. The crease-edge to run with that on the forepart is shown by the line drawn from the point 1 on the line 8, and at the point $4\frac{1}{4}$ on the line 14.

Our readers will readily understand that the lapel will sit very freely on the breast, and form a decided round. The edge will necessarily require to be steadied a little in making up, as by the shape of the lapel it will be considerably on the bias.

A FEW WORDS ON TAILORS.

The writer of an interesting article, which appeared in a number of a highly esteemed weekly publication, on the members of our craft, and on the calling itself, gave some very amusing details of the position of a tailor in different countries at an early period of history, and traced his progress and standing up to the present. He showed the difficulties under which a member of this branch of trade laboured, on account of the suspicion which was, it appears, not unjustly attached to him for not being over scrupulous in his transactions, or for his want of perception in the difference between *meum* and *tuum*.

In the days of primitive dress, the services of a professional tailor were not called into requisition, as the females of the family themselves contrived and made the simple forms of garments which were then worn by both sexes; and they not only made up the clothing, but they also spun the flax and wool into the few articles which were at that period in use. In the earliest histories, the wife, mother, or sister rendered an essential service to the male portion of society in all grades of life, and in all parts of the world, equally to the civilized as to the uncivilized.

The first cradles of tailordom were evidently the large cities, where they were gradually established by the populations which had either been coerced or coaxed into them. The difference in the habits of the inhabitants of these cities, necessitated, or rather led to a distinction being made in their dress, as the forms which would be suitable to those dwelling in the open country would require some curtailment and modification to adapt them to the circumscribed spaces to which the citizens were confined. In the East we have, perhaps, the most primitive type of the tailor.

We there find them living and working together, occupying whole streets, and apparently falsifying the adage of the differences which are sure to arise from two or more of a trade congregating in one place.

It forms a singular sight in a large Eastern city, to saunter down one of these localities on a fine summer's evening, and observe the members of this craft at work, and notice the difference in their costumes and the work on which they are engaged. There will be seen the smart Mustapha, with a great idea of dandyism about him, his moustache waxed to a point, his fez set a little awry on his head, and a dagger stuck into the shawl-girdle which enwraps his trim waist so tightly, actively employed covering every seam of a rich Albanian jacket with gold lace. Near him might be seen, busily engaged, a more solemn-looking personage, who, by the colour of his head-gear, would be recognized as a holy Hadji engaged in making a coat for a pacha, copied from the coat of some infidel functionary in Frangistan, and over which the holy journeyman-tailor darkly scowls from time to time as he takes his long stitches; others are occupied on plainer styles of dress, which do not call for the exercise of talent or skill, and the dress of the mechanics is in keeping with the wages they earn.

There was but little scope for the tailor when the costume of the male portion of the population was confined to the loose robe or garment, as it was equally suited to a stout as to a thin man. The introduction of the ornamental tunic gave the opportunity for the development of the tailor's art in Rome.

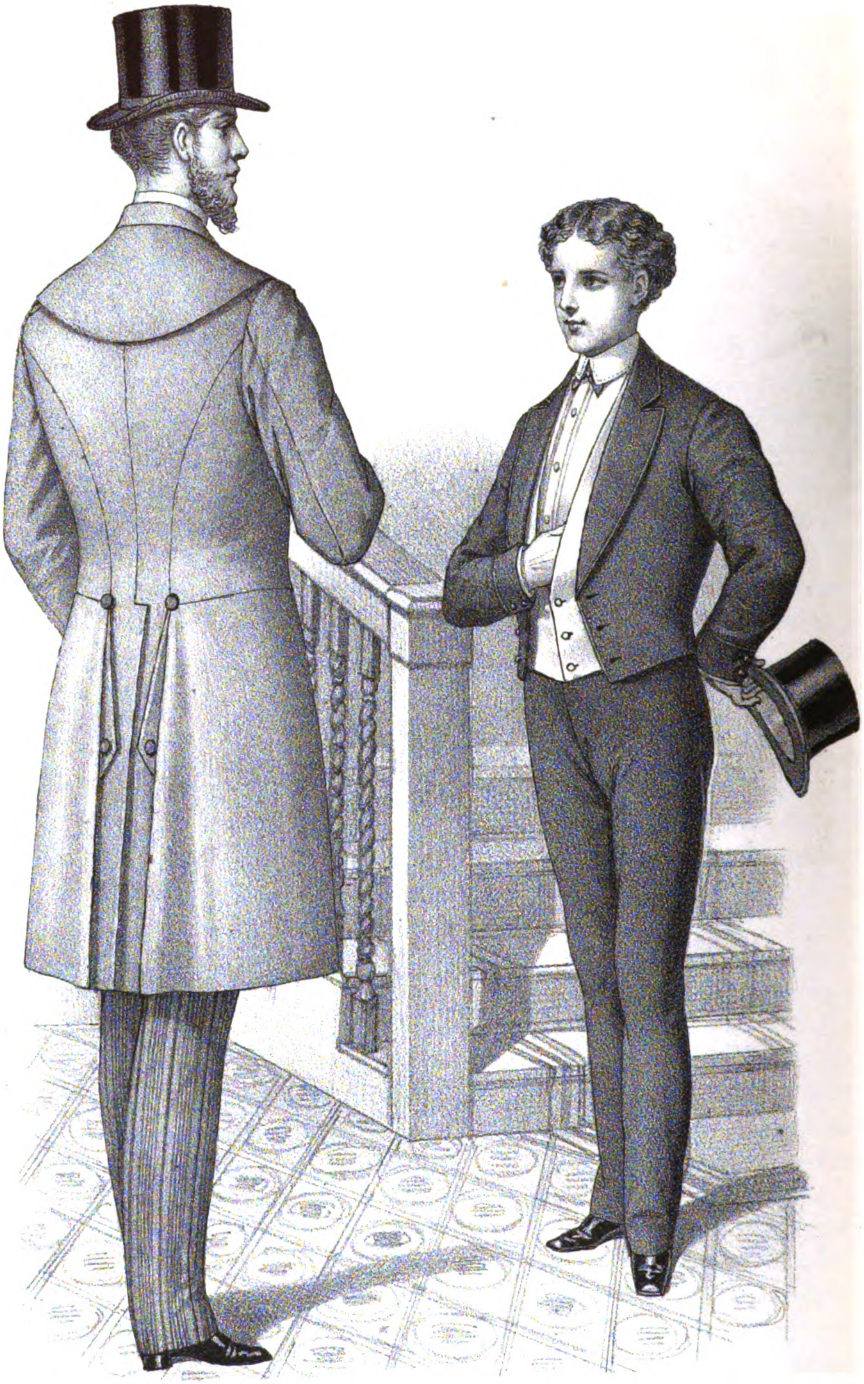
If the social character of the tailor should have formerly been lower than could be desired, there were, perhaps, circumstances which prejudicially operated against him, and retained him in the humiliating position he occupied in society. A stigma had been cast on his calling, from its nature, which it was difficult to remove, and it was due to the increased scope for the display of his abilities which was afforded by the progress of luxury in dress, that he eventually emerged from the *status* he occupied, and became subsequently a member of the enlightened craftsmen.

It was not until the middle ages that the tailor played a really prominent part in social life. Even at that period his character was considered rather slippery, and he had the credit of being fond of roaming about the country, leading a semi-vagabond life. There were, of course, exceptions, and some sober, steady-going, and grave *merchant-tailors* were met with, who were respectable members of society, and, like any other burgess, belonging to a company, wearing its livery, and taking his turn to do military duty with the civic guard. But this is not the lively vagrant whom the old black-letter tales in verse and prose present to us. The true tailor of the feudal epoch had no shop, no stock in trade, beyond a few bobbins of thread, his needles, his goose, and his shears. His life was an errant one—sometimes living at free quarters in some baronial hall or great farmhouse, where good cheer was plenty, and the home-brewed not stinted; while at other times he was but too glad, in return for a crust and shelter in a smoky hut, to patch and darn the old vestments of some poorer member of society.

Taken at its best, the tailor's life was rather adventurous than enviable. He lived from hand to mouth, earning little, and with small prospect of saving, since he was as often paid for his work by board and lodging, as in the small silver of the period.

(*To be continued.*)

Decr 1st GAZETTE OF FASHION 1870.

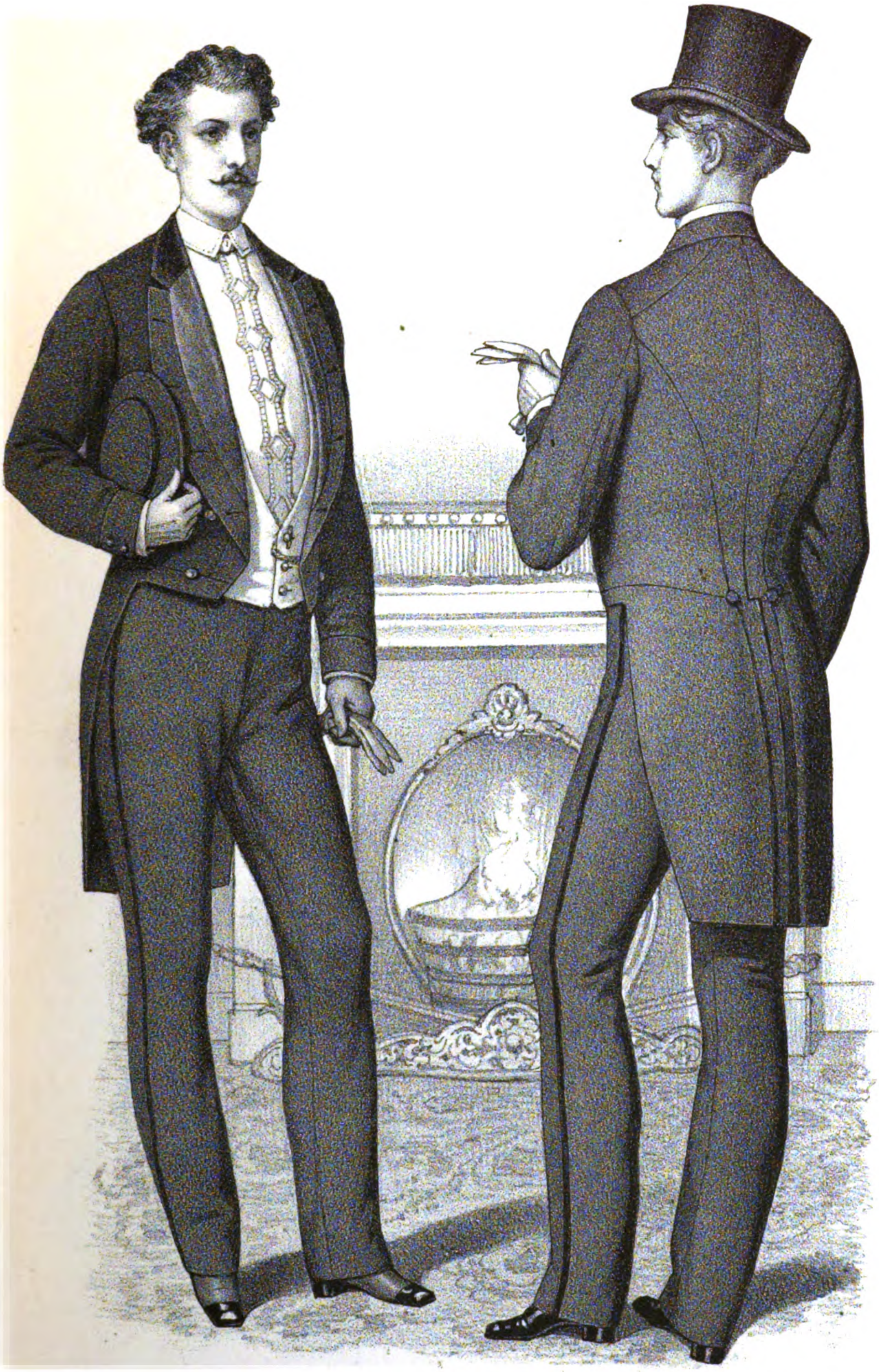


M. Charpentier, del.

Kell Bros. Imp. London.

EDWARD MINISTER AND SON
8, Argyll Place, Regent Street.
London, W.

Decr. 1st **GAZETTE of FASHION** *1870.*



M. Charpentier, del.

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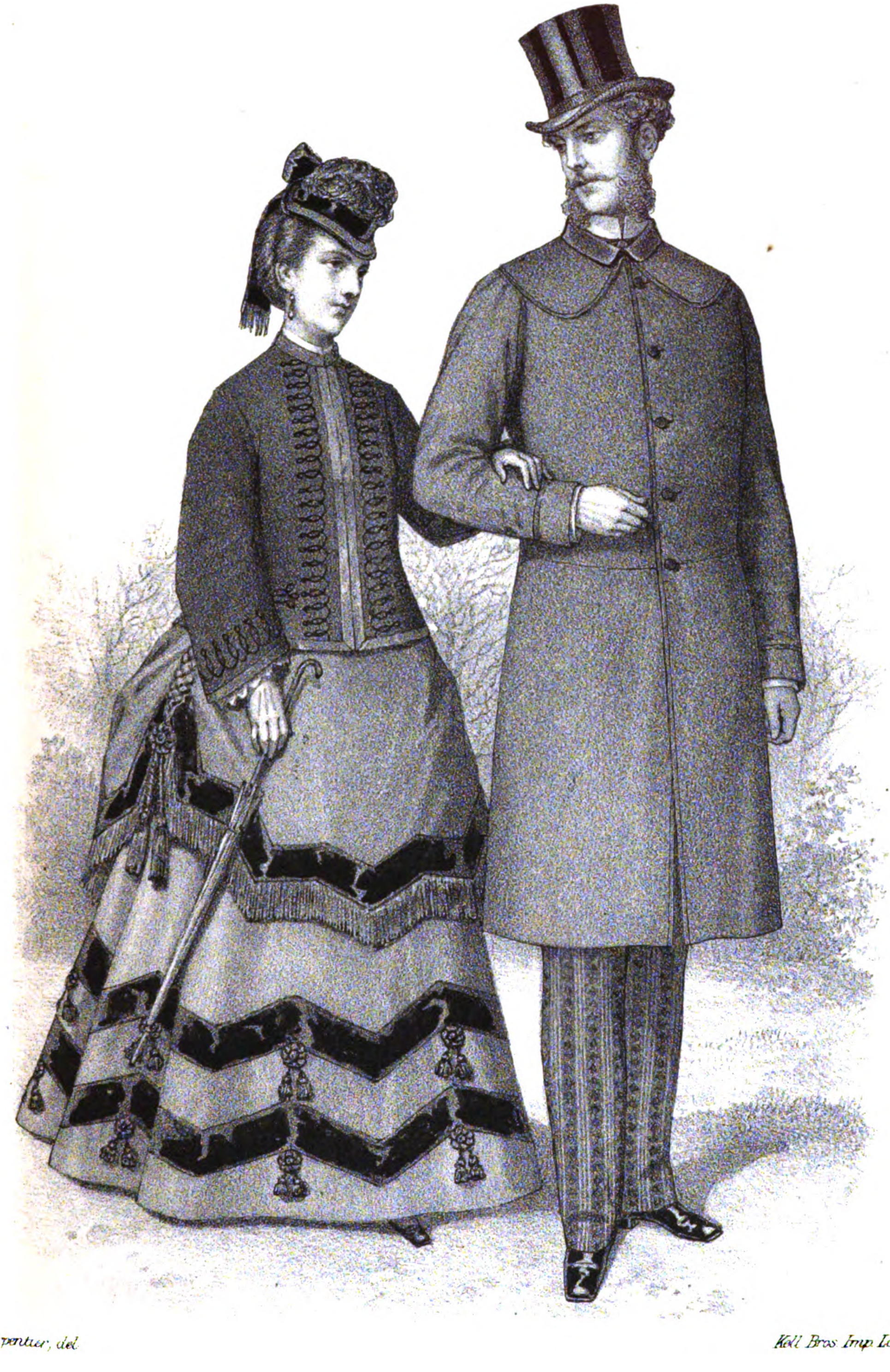
Dec.r 1st _ GAZETTE of FASHION _ 1870.



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EDWARD MINISTER AND SON
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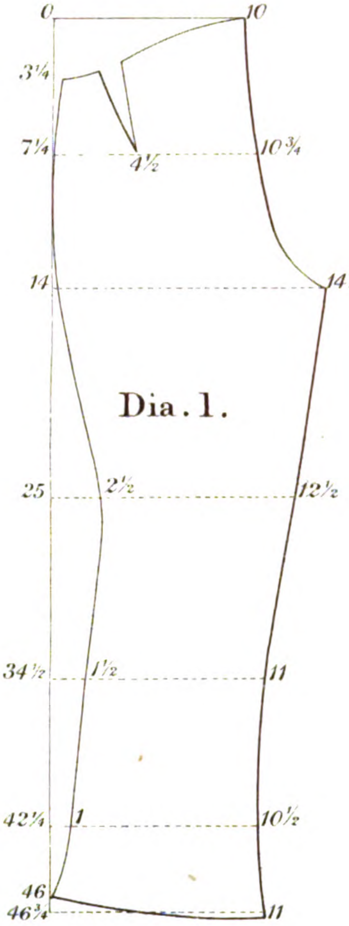
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7¼
4½
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14
14¼
25
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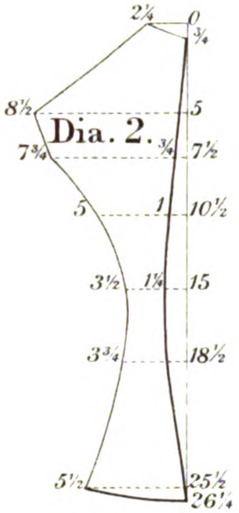
12½
34½
1½
11
42¼
1
10½
46
46¾
11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25½
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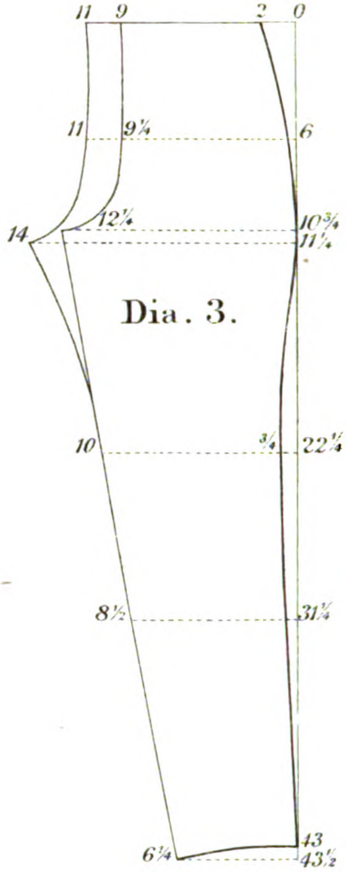
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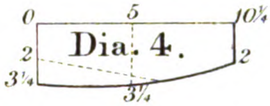
43
43½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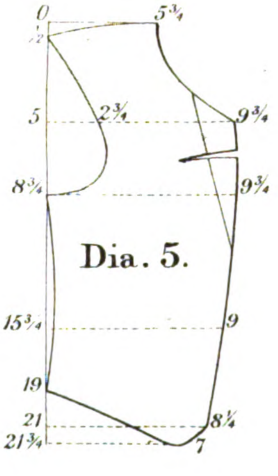
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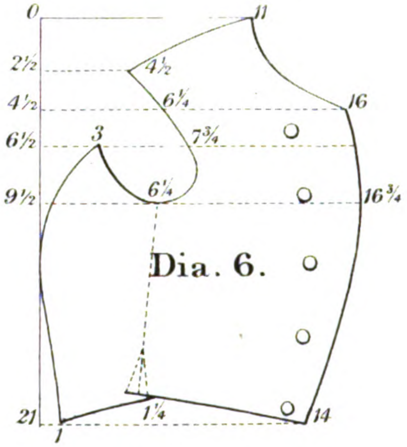
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1¼
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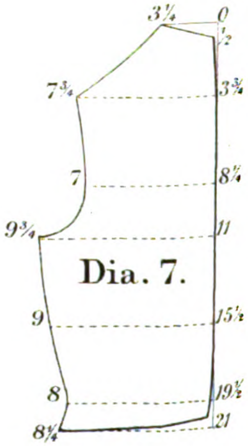
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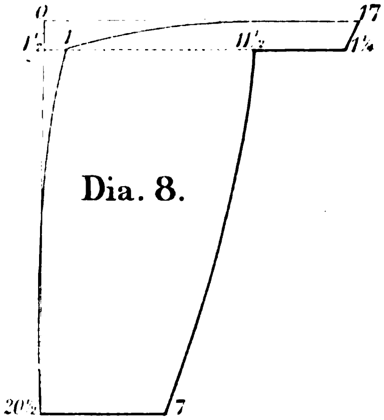
8¼
21

G. C. Minister.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20½
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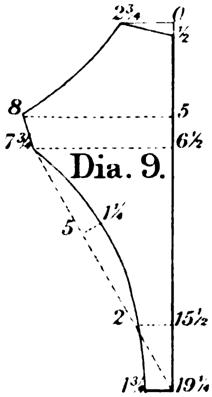
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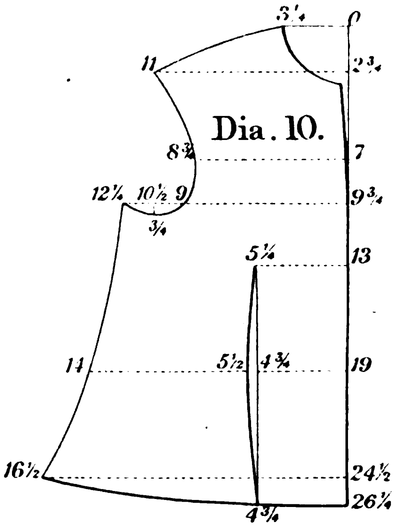
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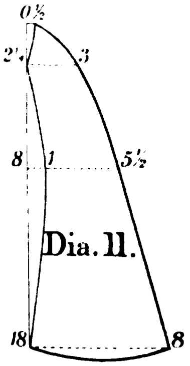
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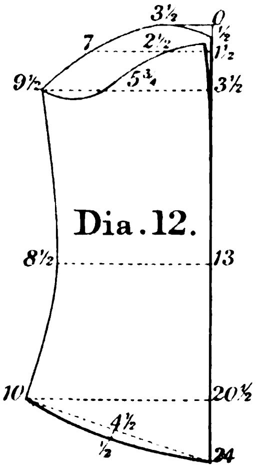
18
8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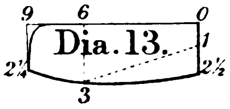
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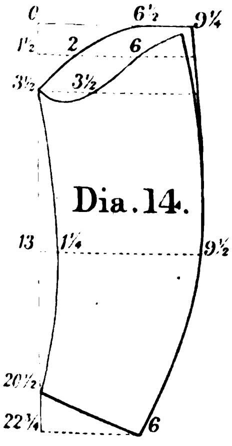
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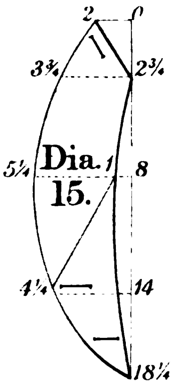
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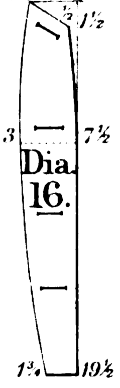
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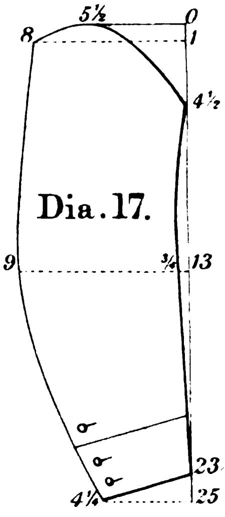
Dia. 17.
5½
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¾
13
23½
4¼
25

Kell Bros Lith. Castle St London.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 297. JANUARY 1, 1871. VOL. 25.

SELF-VARYING SYSTEM OF CUTTING.

(*Continued from page* 59.)

DISPROPORTION.

The next deviation from the regular or proportionate form for which we shall have to illustrate the application of the system, is that class of figures wherein the breast-measure does not bear a proportion to the size or position.

The term "disproportion" can scarcely be justly applied to this class of figures, as it is merely a variation from a *supposed* standard which in reality would seldom or never be found to exist. Thus, in the case of extremely corpulent men, it will invariably be found that if the scye were produced in the same position, and of the same size in proportion as for the small sizes, it would prove considerably too forward and too large. On the contrary, many thin figures require a large and forward scye, as is also the case with persons whose pursuits or avocations are of such a nature as to require much muscular exertion; such figures must have comparatively a large coat. The corpulent figure, it will be seen, needs comparatively more at front and less behind; while, on the other hand, the lean figure takes less in front and more behind.

There are two supplementary measures we have to recommend as the best guides in these instances, and which will at all times be found extremely useful. The first is that for determining the position of the scye, taken from opposite to the front in a direct line to the back-seam. The second is a measure round the scye, or rather the shoulder, being taken round the socket of the arm without any reference to the width of back. Sometimes it will be found that there is a disproportion in the position of the scye, although the size round may be perfectly in accordance with the breast-measure, while in other cases *both* will be found to vary very considerably from the proportionate quantities.

In order to illustrate the application of these measures, we have selected two extreme cases; the one a short corpulent figure, with a comparatively short neck, requiring but a small scye, and carrying the arms backward. The measures are 24 inches breast; 24 inches waist; height of neck, 5 inches; front of scye, 15 inches; scye or shoulder-measure, 22½ inches. The other is for an opposite extreme. A tall thin figure, with comparatively long neck, requiring a large scye, and with the arms carried forward; the measures being—breast, 16½ inches; waist, 14 inches; height of neck, 5 inches; front of scye, 12 inches; size of shoulder, 18 inches. It will be perceived that we have selected rather extravagant figures; but these extremes will serve best to test the correctness of the principle on which the system is based; for if it prove right for the larger degree, it is certain that it will work correctly for the lesser. We will at first proceed to describe the forepart for

The Short Corpulent Figure.

Diagram 2.

In comparing the measures for this figure, it will be perceived that there is a vast amount of disproportion in every particular. First, in respect to the height of neck, which is only 5 inches, the proportionate quantity for a person measuring 20 inches breast, that is 1 inch less than the proportion for the present size. Secondly, in respect to the size of the waist, which is 4 inches larger than proportion. Thirdly, in respect to the forwardness of the scye, which is 1 inch less than proportion; and fourthly, with respect to the shoulder-measure, which is 1½ inch less than the proper size, this measure in a proportionate figure being the same as the breast. (It will be remembered that we stated in the directions for measuring, that the breast-measure should be taken under the coat, and moderately *tight.*) Now it will be seen that the front of the scye is proportionate to 22½ inches breast, and as the shoulder-measure exactly corresponds therewith, it is evident that this is the size to which the coat is to be produced, and not the full breast-measure, 24 inches. This, then, is the nominal breast-measure to which the coat has to be proportioned, and observe the effect which the method produces.

From A to B is 5 inches, or the height of neck. From B to K is one-fourth of the breast-measure (5⅝). From K to L is 15 inches, the front of scye measure; and from K to X, twice the distance from A to B—*i.e.*, 10 inches.

The next thing is to take into consideration the disproportion of waist as before directed—namely, by extracting the difference between one-sixth of the breast and one-fifth of the waist. One-sixth of 24 is 4, and one-fifth of the waist, which is also 24, is within a fraction of 4¾; consequently there is a difference of three-quarters of an inch in favour of the waist. This quantity has to be marked *out* from D (which is as usual half way between A and B). The angle of the square is then placed at this new point, and one arm being allowed to intersect the back-seam, at the length of the natural waist, in the direction shown by the strong line, the line is drawn to G, the distance between the two ends being half an inch more than the breast-measure, 23 inches. From G to H is one-eighth (2¾). The line H W is then drawn square with the point X, and this determines where the back shall lie when closed at the shoulder-seam. The side-seam is hooked in about half an inch at O (being a trifle more than for the smaller sizes), and half an inch at the bottom to P, that being the *minimum* quantity as before described. The length of the lapel is found by casting from the bottom of the back-seam when the back is closed top and bottom at O and P, making a pivot at R, which is one-sixth of the breast from G, and intersecting this segment of a circle at S by the breast-measure from the bottom of the back-seam. A line is then drawn from the bottom of side-seam at P, and the bigness of waist marked on this line at T, deducting whatever quantity may be considered necessary for stretching in making up. Mark from the back-seam, in the direction of the dotted line to V, the bigness of the *actual* breast-measure, adding for seams and turn of front.

It will be seen from this, that not a single deviation is made from the rule for the proportionate form, the variations being produced by the system itself. It will also be noticed that no use whatever is made of the real breast-measure, excepting for determining the width across to V, and for ascertaining the disproportion in the size of waist.

Let us now turn our attention to the forepart for

The Tall Thin Figure.

Diagram 13.

On examining the measures for this form, we find, first, a disproportion in the height of neck, which is 5 inches; the height for 20 inches breast, or seven-eighths of an inch more than the proportionate quantity. Secondly, in the front of scye, which is 1 inch more than proportion. Thirdly, in the size of the shoulder, which is 1½ inch larger than it should be. The size of waist is within a fraction of proportion. It will be observed that the front of scye is proportionate for 18 inches breast, as is also the size of the shoulder; consequently, 18 inches becomes the nominal breast-measure to work from.

Let us now proceed to the application.

From A to B is 5 inches, the height of neck; the point D is half way between A and B. From B to K is one-fourth of the nominal breast (4½); from K to L, is the width to front of scye (12 inches); from K to X, 10 inches, or twice the distance from A to B.

In comparing the breast and waist by taking one-sixth of the former and one-fifth of the latter, we find that they are, within a most trifling fraction, proportionate; consequently the angle of the square is placed at the point D, and the line D G, drawn square with the back-seam. From D to G is half an inch more than the breast-measure (18½), and from G to H one-eighth (2¼). The line H W, for the back, when in a closing position at the shoulder, is drawn square with the point X. The side-seam is hooked in about three-eighths of an inch at O, and one-third of the difference between the breast and waist (nearly an inch) at P. The casting for the length of the lapel is taken from the bottom of the back-seam, when the back is closed top and bottom, and the pivot at R, which point is marked at one-sixth of the breast from G. The segment of a circle is intersected at S by the breast-measure from the bottom of the back-seam. A line is drawn from P at the bottom of the side-seam at S, and on it, at T, is marked the waist-measure, less what may be deducted for stretching in making up. The width from the back-seam to V, in the direction of the *roulette* line, is the actual breast-measure, the three seams, and whatever may be added for the turn. Thus the only use made of the real breast-measure, has been to find the distance to V, and to determine the proportion of waist, as in the case of the corpulent figure just described.

These two figures afford illustrations of the most opposite cases we could possibly have selected, and this we have had particular care in attending to, because they show more fully how strictly *self-varying* the method is, since in neither case has any deviation been made from the rule. It must be observed, however, that although in each of the instances selected, the size of the shoulder and the width to the front of the scye are in proportion to each other, it by no means follows that they should be so. A person might require a scye much more forward than the proportionate quantity to his breast-measure, and yet the *size* of the scye might be no greater; on the contrary, a man might carry his shoulders very backward, and yet require a scye no smaller than would be proportionate to the size of his breast. This indicates a disproportion in position, for which the system equally provides by a self-varying principle, as we shall illustrate hereafter; and although, when the system becomes fully developed, the principles will be found to work together in such beautiful harmony and simplicity as to require no consideration on the part of the student as to the effect to be produced, however complicated may be the nature of the disproportion in the figure being cut for, still we deem it advisable not to crowd too many kinds of disproportion into the same illustration, more particularly as we are desirous that the various effects should be distinctly traced to their peculiar causes. This is the great secret in the art—to know the *cause* for each *effect*. Practical tailors may succeed without it, or at least without a very clear perception of it; but they cannot impart the secret of their success to others, as they do not work on *principle*. *Theorists*, also, too frequently dispense with it; but they endeavour to supply its place by the substitution of some hypothesis of their own, which will at least serve as the basis for an infinite quantity of *ad captandum* argument; but, however plausible the reasoning of such may appear to the novice, there is little danger of the practical or really scientific man being carried away thereby.

We have marked by *roulette* lines the shape of the two backs, supposing the height of neck in both instances had been in proportion to the breast-measures, in order more clearly to show the difference in form to correspond with the disproportion in this respect. Unfortunately, on diagram 2 our artist has drawn the top of the back as proceeding from the point A, instead of its being raised five-eighths of an inch above, and to run with the top of the back as on diagram 13.

(To be continued.)

EMBROIDERY FOR DRESS-WAISTCOATS.

Evening-dress waistcoats have been a source of more trouble to tailors than any other garment, on account of the restriction to material, or from the want of novelty in design. Embroidered cassimere, which has been so long before the trade, had lost much of the *prestige* it once possessed, from an absence of any decided novelty in pattern or style of trimming. A new phase has, however, been entered on, and there is every reason to anticipate that a stimulus will be given to this article by the character of the new patterns which have been recently introduced and effectively carried out by a house which has taken up the matter with energy and every probability of success.

It is difficult to describe the numerous designs which, by the courtesy of the house in question, we have had the opportunity of inspecting; as in many there is scarcely any sufficiently marked feature to distinguish one from another bearing something of the same character. We will, however, endeavour, to the best of our abilities, to convey some idea of the peculiarities which we notice in the new patterns.

They are worked out in small beads, narrow braid, and in embroidery, and mostly in small figures, to form a border to the forepart and roll, or with a small figure at the angle of the front-edges and the bottom of the waistcoat.

Long pointed and well-defined leaves in embroidery, with the centre filled up by an open-work pattern, and a small spray and leaves between the long leaves, have a very pretty effect, and form a handsome pattern. Underneath, as a foundation, is a thick line of narrow braid plaited, which shows up well.

The shamrock, with its prettily-shaped leaf, is effectively carried out in embroidery, with a waved line in fancy braid underneath. The border of this figure is about an inch and a half wide.

A somewhat similar pattern, but with a small four-leaved flower instead, and forming a more continuous edging, is effective.

The heart's-ease or pansy is well executed, with a bold bar along underneath.

A bunch of currants, with a well-defined leaf, forms a pleasing pattern.

A long, gracefully-shaped leaf, with one edge well marked in embroidery, the centre partly covered by a fine design in small leaves attached to a slender stalk, and the other edge of the large leaf but just defined by a narrow line, is an elegant pattern.

Rose-buds are well worked out in embroidery with an effective line in fancy braid underneath. On some of the patterns we notice a double line of a different character. The leaves forming the design are of various shapes and sizes, but usually small, as the object of the designer has evidently been to produce novelty by neat figures, rather than attract the eye by the boldness of the design. The patterns produced by braids are in good taste, and the effect is pleasing to the eye. Some have a small quantity of embroidery intermixed with a satisfactory result. Those worked out by two or more braids of different patterns tell very well.

We feel confident that this new attempt to bring more generally into use an article which had lost a portion of its popularity, will be attended with the success which will be but justly due to the designer for the ability displayed in the execution of the several figures, and for the extreme nicety observed in the work.

MORTALITY AMONGST TAILORS.

At an inquest lately held by Dr. Lankester, on the body of a tailor who died suddenly at the age of 79, and which was proved by medical testimony to have been caused by effusion of serum on the brain, the coroner made some remarks which tell rather badly on the operatives of our trade. He stated that the deceased, no doubt, lived to his great age—having regard to his sedentary habits—in consequence of his abstinence from intoxicating fluids. Very few tailors lived very long, because it was well known that as a rule they were given to drinking to excess, and never had an opportunity of taking enough exercise to work off its effects. He also said that in 98 per cent. of the inquests he held upon tailors, deaths resulted from drinking habits; and the inquests were all held upon the bodies of comparatively young men.

To many this is no new information; as, by their experience and contact with the journeymen of our branch of trade, they may have become personally acquainted with the facts we have stated; to others, these remarks will be somewhat startling, exposing as they do a state of things by no means creditable to the body, and banefully prejudicial to the moral status of the class, while plainly showing what may, perhaps, be one cause of the decline so frequently admitted of both number and excellence in the journeymen-tailors of the present day. This is the more extraordinary, as tailors are generally considered thinking men; and we would have hoped that one good result of the possession and exercise of their intellectual faculties would have been to raise their moral standard in society.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1466 AND 1467.

Diagrams 1, 5, 6, 7, and 8, are the pattern of the style of riding-coat, illustrated on one of the plates we published with the present number of this work. It is double-breasted, with the lapel cut on to the front-edge of the forepart.

Diagram 2, illustrates the plan of providing, according to the Self-Varying System of Cutting, for a disproportion in the size of waist, size of scye, and height of neck frequently to be met with in practice in short corpulent men. The necessary directions will be found in that portion of the system which appears in the current number.

Diagram 13, illustrates the method of operating by the same system for cases of disproportion in the breast and front of scye measure, and the height of neck, usually observed in tall slender figures, and is fully described in the chapter under the head of DISPROPORTION.

Diagrams 4, 9, 10, 11, 12, and 14, are the pattern of the single-breasted great-coat with a cape which was represented on one of the plates issued last month in the GAZETTE OF FASHION.

DRESSING-GOWNS AND JACKETS.

With a view to the general utility of our work, we have given in the present number a plate illustrating two styles of costume for gentlemen, to be worn in the early part of the day, when in a *déshabille*.

That on the first figure consists of a dressing-jacket, cut in the form of a lounge-jacket, short, and not very full in the body. It is single-breasted, with four holes and buttons, and is fastened up to the throat. It has a narrow stand-collar, cut off at front. The sleeve is full, and has two buttons and holes at the hand, and a cuff terminating with a long point at the hind-arm-seam. The edges are trimmed with a broad band of silk, strongly contrasting in colour with the body of the jacket, and the pocket-openings trimmed to match. Flannel, Tweed, or any loose and warm article, may be used for this style of garment; generally dark colours are preferred.

On the other figure, we have represented a smart style of dressing-gown. It is cut like a very loose *sac*, with a full rolling collar, and fastened at front by three double loops of cord and olivets, with a fanciful figure round at the end of each. The sleeve is wide. The gown reaches to the ankle, and has a handsome girdle round the waist, with large tassels at the ends. The pockets are aslant at front of the skirts. A broad stripe of light silk or cashmere is sewn on the edges, round the bottom of the collar and of the sleeves, and carried high up the hind-arm, terminating in a point. The openings of the pockets are trimmed with the same, and have in addition, a narrow braid and small eyes. The broad band terminates in a point at each end of the openings. Inside the band on the edges, are two narrow braids at a little distance in. A handsome figure is carried out at the point of the band on the hind-arm-seams. A pale shade of slate grey or of drab is well suited for the gown, in cashmere, flannel, or other article of this description, lined with silk, stitched and quilted in bold diamond figures. The band may be of a light shade of blue, claret, or crimson. The olivets and girdle should match the colour of the border.

RIDING-DRESS.

Our readers will find effectively illustrated on another plate, a smart and useful style of riding-dress, suitable to the season. The pattern we publish of this style of coat will enable our patrons to make themselves acquainted with the various proportions and details. The waist is but moderate in length, but the skirt is purposely short, so as to be free from the seat on the saddle. The forepart is cut very easy at the waist, so that the edge of the lapel may be forward, and the front of the skirt, which is made to run with it, reach well over the thighs. In this respect the style differs essentially from others we have recently described and illustrated. The lapel is rather broad at top, and pointed; there are five holes worked in it, and the third and fourth mostly used. The sleeve is easy, and has a moderate cuff, with one or two holes and buttons in it. There are deep flaps in the waist-seam, with the corners roundedo ff. The edges are double-stitched, rather broad. As this form cf coat is intended to be worn without another over it, they are usually made of a thick and warm article, as fur or napped beaver, treble Melton, or some of the stouter makes in fancy coatings. Wood or smoked pearl buttons are used.

We have represented pantaloons on one figure, made as we stated when describing hunting costume, in the November number of our monthly work. Trousers for the saddle are cut longer in the leg than for walking, and smaller all the way down, so as not to present so great a scope for forming wrinkles.

GREAT-COATS FOR FOOTMEN.

In the October number of this work we illustrated on one of the plates, the style of Great-coat worn by grooms; we now publish a representation of the style usually made for footmen. It will be noticed that there is a great difference between the two styles, in appearance and in detail. The waist is only moderate in length, and the hip-buttons about 4 or 5 inches apart. The sleeve is easy, and is made with a cuff and two holes and buttons at the hand, one in the cuff, and one above. The lapel is rather broad, and the corner square; there are six holes worked in it. The skirt is long, and cut with sufficient compass to admit of perfect freedom in the action of the legs. There are short side-edges to the plaits, with one button in the centre and one at the bottom. The pockets are in the plaits, and one *inside* the left breast. A small one is frequently placed on the right forepart, with the opening left in the waist-seam. The end of the collar is square, and cut to run on a little. The bottom-edge must be kept very free, to prevent it curling up when the coat is buttoned up to the top. The edges are stitched raw. They are made of livery drab cloth, and have crest or finewove buttons. Capes are sometimes worn, but are scarcely so general as they formerly were. They do not reach quite to the waist, and are full. They are usually sewn on to a narrow band, which is fastened to the coat by buttons and holes.

We have represented on the figure the style of coat worn when the family is in mourning, and when the regular Great-coat is made of drab livery drabb. In that case the collar is covered with black cloth, and the cuffs are round, and also of black cloth. The buttons are either black finewoves of a large size, or of moles covered with black cloth.

In very deep family mourning, the coat would be made of a dark shade of blue livery drabb, with black collar, cuffs, and buttons. The form of the coat is the same under all circumstances.

The gaiters are made of drab cassimere, whether in or out of mourning, with covered or pearl four-hole buttons placed at regular distances down the side, and the tongue usually sewn in, and rather large.

The morning-coat for a footman in mourning would be cut in the shape of a coatee, with short skirts and pointed sword-flaps, with three buttons. Moderate lapel, with five holes. Plain cuff, with one button and one above. A button at the bottom of the plait. Step-end to the collar. Made of black cloth, with covered or finewove buttons. A black worsted *épaulette* on each shoulder, either sewn on, or made to fasten on with strings and eyelet-holes worked in the coat, for convenience of removing them when a Great-coat is worn.

The waistcoat is of black cloth, single-breasted, with a plain step or a small roll-collar, and shalloon back and sleeves.

The trousers of black cloth, plain, with fly-front or whole fall.

An ordinary lapel coat is sometimes worn when one style of dress only is given.

For evening-dress, the coat is single-breasted and round-fronted, with a stand-collar, the end sloped off to run with the edge of the forepart. Six notched holes, graduating in length, on the left breast, and two hooks and eyes on the edge. Slash in sleeve, with three buttons and holes; or it may be sewn down the whole length, and two buttons and holes in the hind-arm, as for an ordinary cuff. Pointed flaps, with three buttons under. Long side-edges in the plaits, with button at centre and at bottom. Black worsted *aiguillette* on right shoulder, the tags fastened to the buttons at front of the forepart. The waistcoat single-breasted, with a stand-collar sloped off at front to run with the front-edge, which is cut off at top. Skirts with pointed flaps and buttons under. It is not usual to put sleeves in dress-waistcoats. Black plush breeches, with black buttons at knee, and black buckle to garter.

A FEW WORDS ON TAILORS.

(*Continued from page* 64.)

Obliged by circumstances to drive incessant bargains as to the remuneration for his labour,—generally with the wife, who had a shrewd eye to business and her own profit,—it was not always that he came off the better of the two in his bargain. In cases where the good wife had bound him down too closely, he had to resort to a little quiet pilfering to compensate himself for the loss he had sustained by superior tactics. If, in his estimate of the quantities of the different articles to be made up by him, he sometimes exceeded the lengths absolutely necessary for the purpose, the saving he was by his manœuvring enabled to make in the quantity, went to compensate him for the sharp practice of his employer's better half.

It is conjectured, by way of apology for this *weakness*, that a vagrant life is not conducive to very strict notions of morality, and that the distinction between *meum* and *tuum* is not nicely appreciated. As by nature the vagrant tailor was generally a merry fellow, his peccadilloes in this and other respects were condoned for the amusement he afforded to the villagers, removed from any town, and leading a monotonous humdrum life.

"The period of trunk-hose with ruffs—the Renaissance period—was the golden age of tailoring. Then, when a doublet had to be pinked, and slashed, and gored, until the original stuff was almost hidden by the satin, and silk, and cloth of gold let into the fabric; when hose were bombasted and gallooned; and when thousands of seed-pearls were lavished on the embroidery of a single suit, the courtly fashioner realized great fame and high profits. The merchant-tailors predominated by this time, and customers looked to their tailor for materials as well as skill."

The severe simplicity and prosaic ugliness of modern fashions supplanted the old school of dress, which, however much at variance with our present notions, most certainly afforded a scope to the taste and ingenuity of a tailor.

As a trade, tailors for years laboured under a stigma, which was no doubt, in a great measure, due to the needle, which small article of usefulness, being intimately associated in the mind with women, consequently furnished a ground for the opprobrium which was so long attached to their calling. "For all that, as a rule, tailors form a smart and intelligent class; active, talkative, and with an especial addiction to politics. A little too much given to settle any little difference among themselves in a summary manner without reference to the law. They furnish a large number of members to the volunteer *corps*, and there is no reason to suppose but that this once despised body of men would give a good account of themselves if their services were required in action, as their aid on a former occasion, when, as we are informed by historians, the tailors were the first to enrol themselves among the defenders of their country when our shores were threatened by the Spanish Armada. They are said to have been mounted on mules."

ON THE INFLUENCE OF TASTE IN DRESS.

The historian, the poet, the novelist, the painter, and the actor have discovered in an attention to costume a new spring of information, and a fresh source of effect. Its study, embellished by picture and enlivened by anecdote, soon becomes interesting even to the young and careless reader, and at the same time that it sheds light upon manners and rectifies dates, stamps the various events and eras in the most natural and vivid colours indelibly on the memory. Of those who affect to ridicule the description of a doublet, or to deny the possibility of assigning the introduction of any particular habit to any particular period (and some have done so in print who should have known better), we would only inquire what criticism they would pass upon the painter who should represent Julius Cæsar in a frock-coat, cocked-hat, and the ordinary style of trousers; nor will we admit this to be an extreme case, for how lately have the heroes and sages of Greece and Rome strutted upon the stage in flowing perukes and gold-laced waistcoats!

"What shook the stage, and made the people stare?
Cato's long wig, flower'd gown, and lacker'd chair."

If tailors, to whom is confided the task of clothing the male portion of society, were to be judged by artists generally, we can easily anticipate the sentence which they would pass upon them, looking at the productions of our art solely with reference to the part they play in their works, and perhaps regretting not having lived in the days when the prevailing style of costume was more in harmony with their ideas. But, however much artists may be disposed to condemn the style of dress worn by the male portion of the community at the present time, and to complain of the absence of inventive genius in tailors, in not devising some artistic and graceful form for this purpose, we may confidently refer with pride to the high estimation in which the tailors of this country are held in all parts of the world, not even excepting the principal capitals and cities of the Continent, which in their turn deservedly enjoyed a large share of public favour.

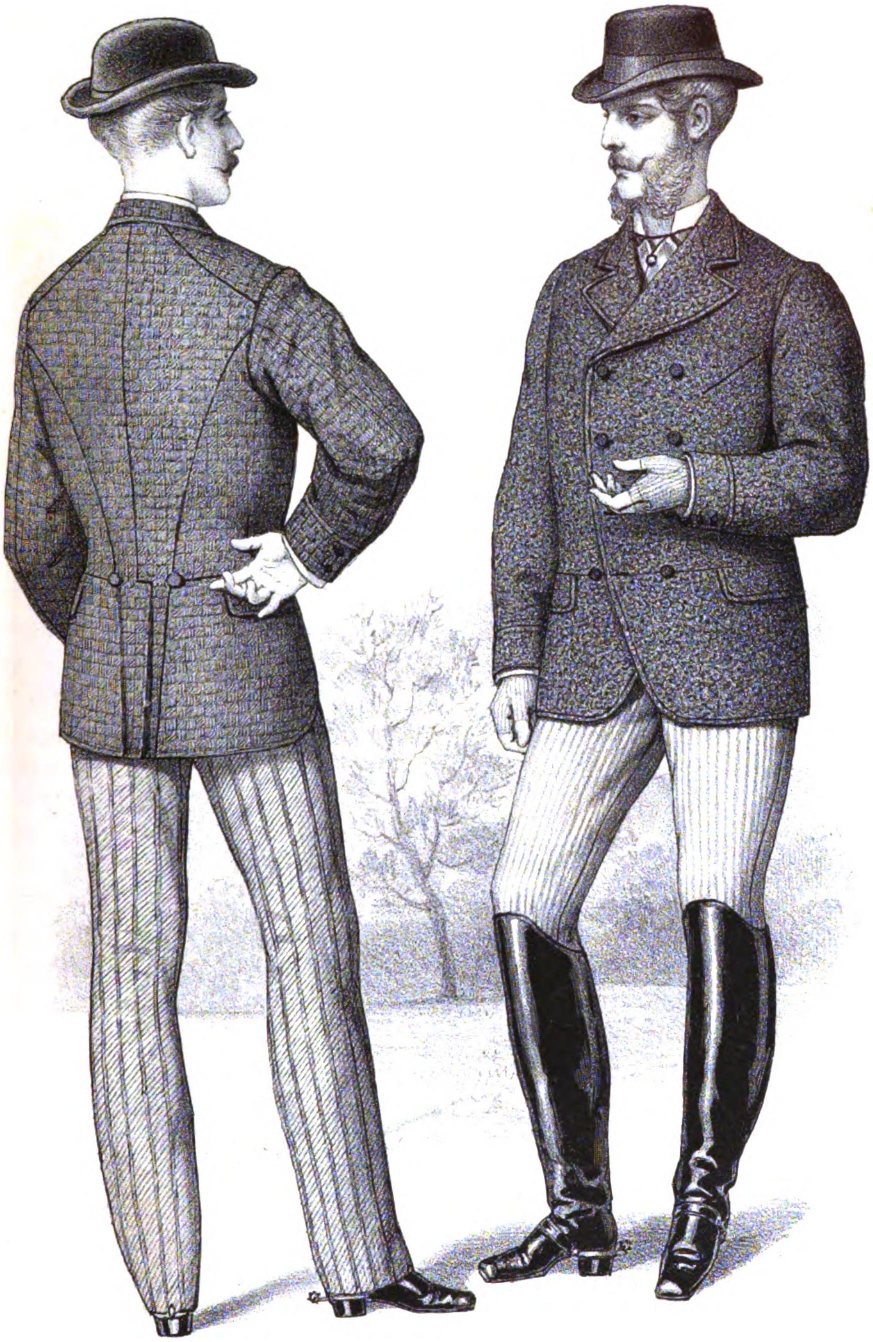
It is some little consolation also, under the severe strictures of the artistic portion of society, to find, as tailors or mere designers of certain articles for clothing the human figure, that our efforts to combine ease with elegance in our various productions are appreciated by men whose education, natural intelligence, and position in society have afforded them an opportunity for arriving at a correct estimate of what is required for ease, and at the same time to be pleasing to the eye.

Instead of borrowing from our different rivals at a distance of some six or twelve months, we now enjoy the proud position of *setting* the fashion and giving the *ton* to dress for men. Our principal trades are celebrated far and near for the good taste displayed in their productions, and enjoy an amount of patronage which was formerly monopolized by continental houses.

Although we quickly accept the prevailing style of the day, yet we cannot blind ourselves to the fact of the superior effect and improvement in the appearance produced by some combinations compared with others, but must also consider the advantage which some forms may possess.

If we refer to the style of dress for men which prevailed so recently as twenty years ago, what a marked improvement will be noticed in the appearance of that of the present time. May we not safely conclude that this effect is in a great extent to be attributed to the cultivation of sound principles of taste, and to the influence exercised by the advanced education of the day?

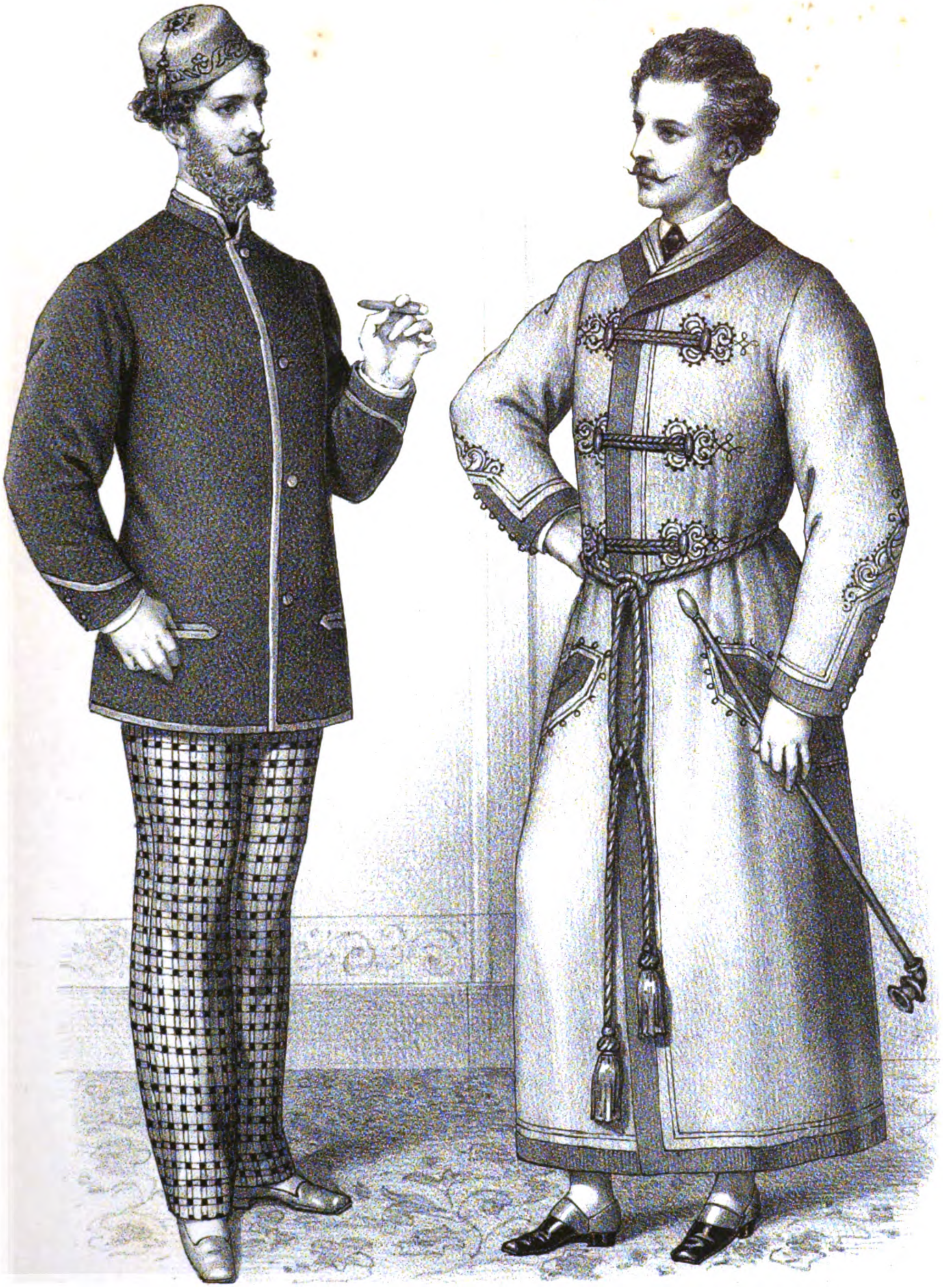
It is much to be regretted that we have no authentic representations of the costume of past ages, in a tailor's point of view, with respect to accuracy of detail. When we consider modern portraits, and observe the outrageous things represented as coats or waistcoats, and which might be considered as faithful illustrations of the dress of the day, our confidence in the correctness of the costumes as delineated in old paintings is shaken. Our successors will be placed under more fortunate conditions, as they will be able to refer to the published illustrations of the fashion of the past, executed by artists equal to the task, and superintended by persons competent to perform the duty of chroniclers to the future.



M. Charpentier, del. Kell Bros. Imp. London

EDWARD MINISTER AND SON
8, Argyll Place, Regent Street
London, W.

Jan.y 1st **GAZETTE of FASHION** *1871.*



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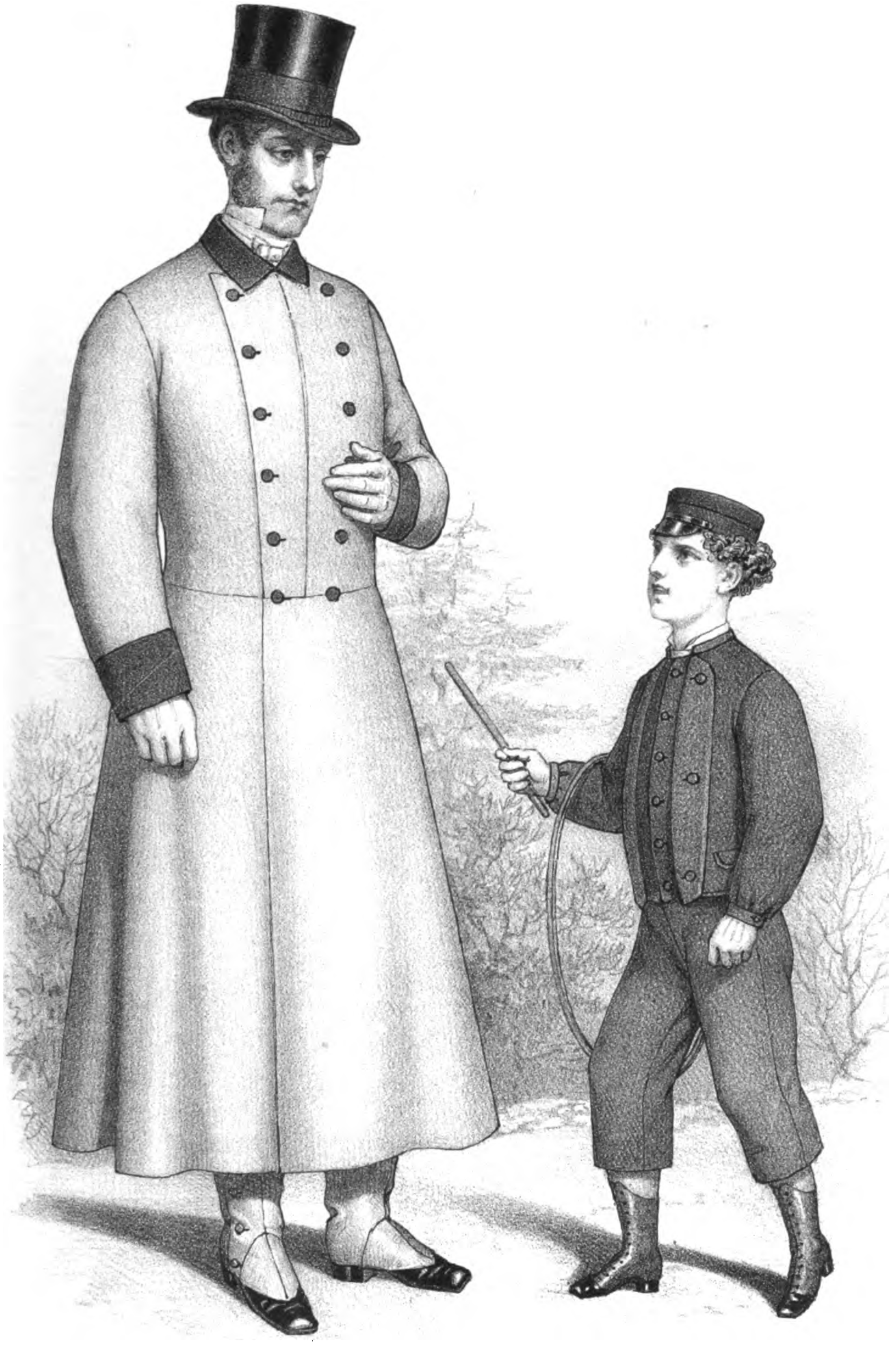

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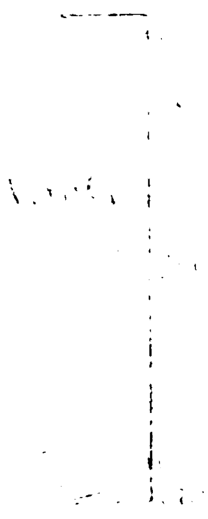

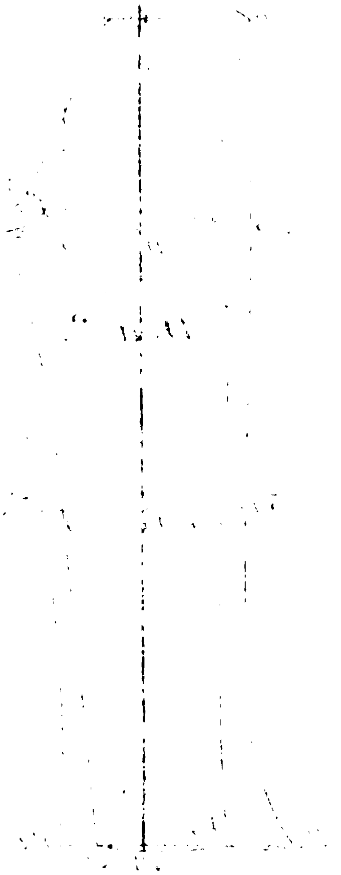

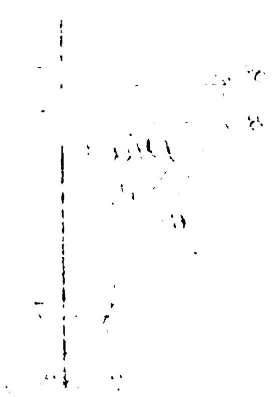

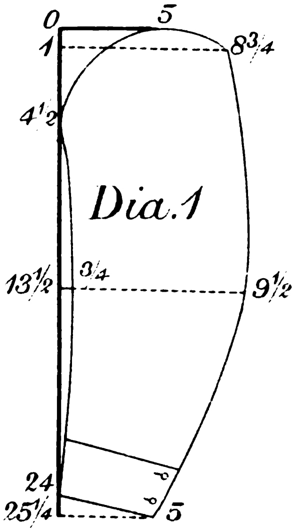
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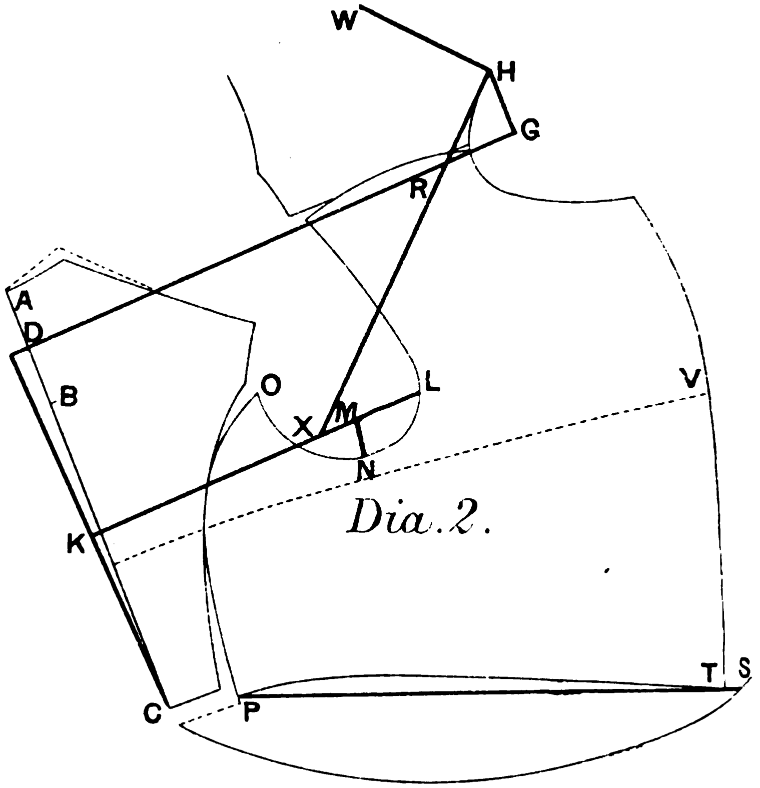
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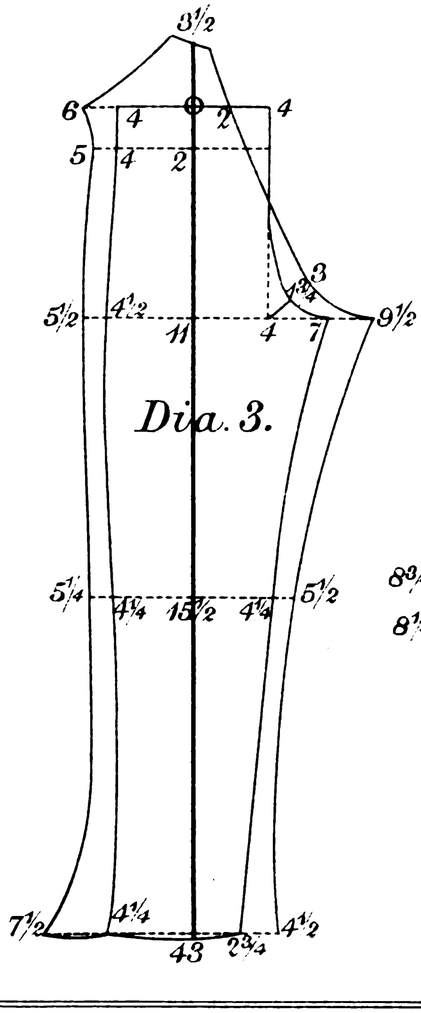
Dia. 3.
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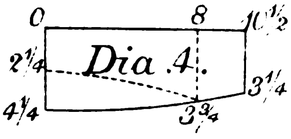
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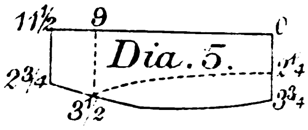
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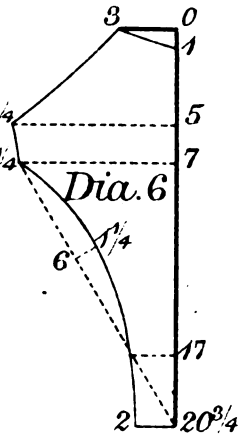
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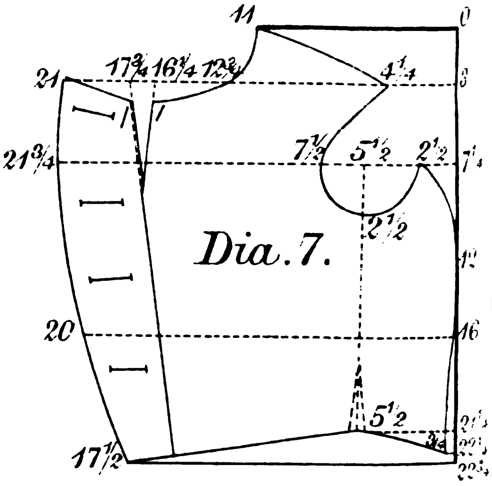
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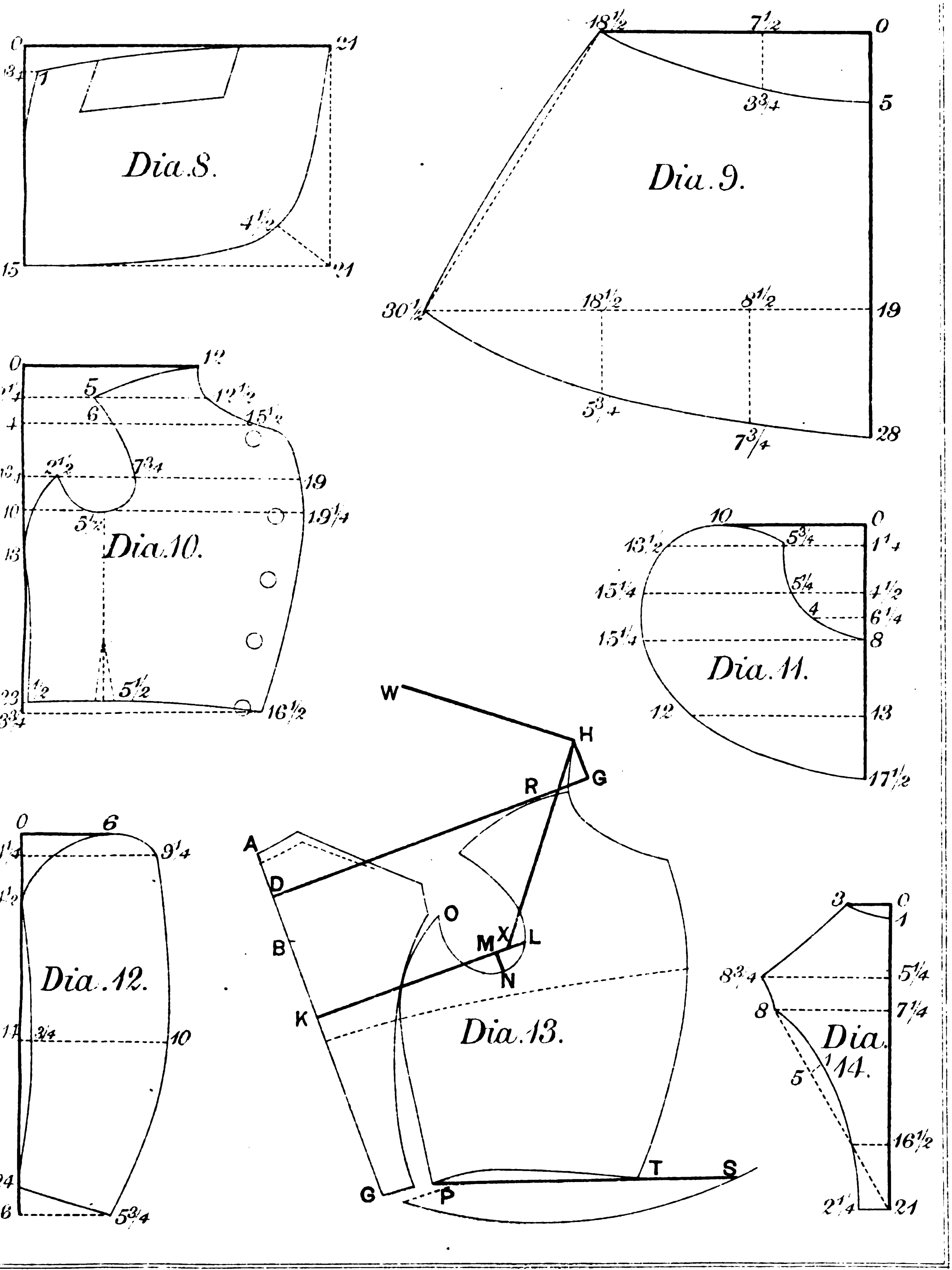
G. C. Minister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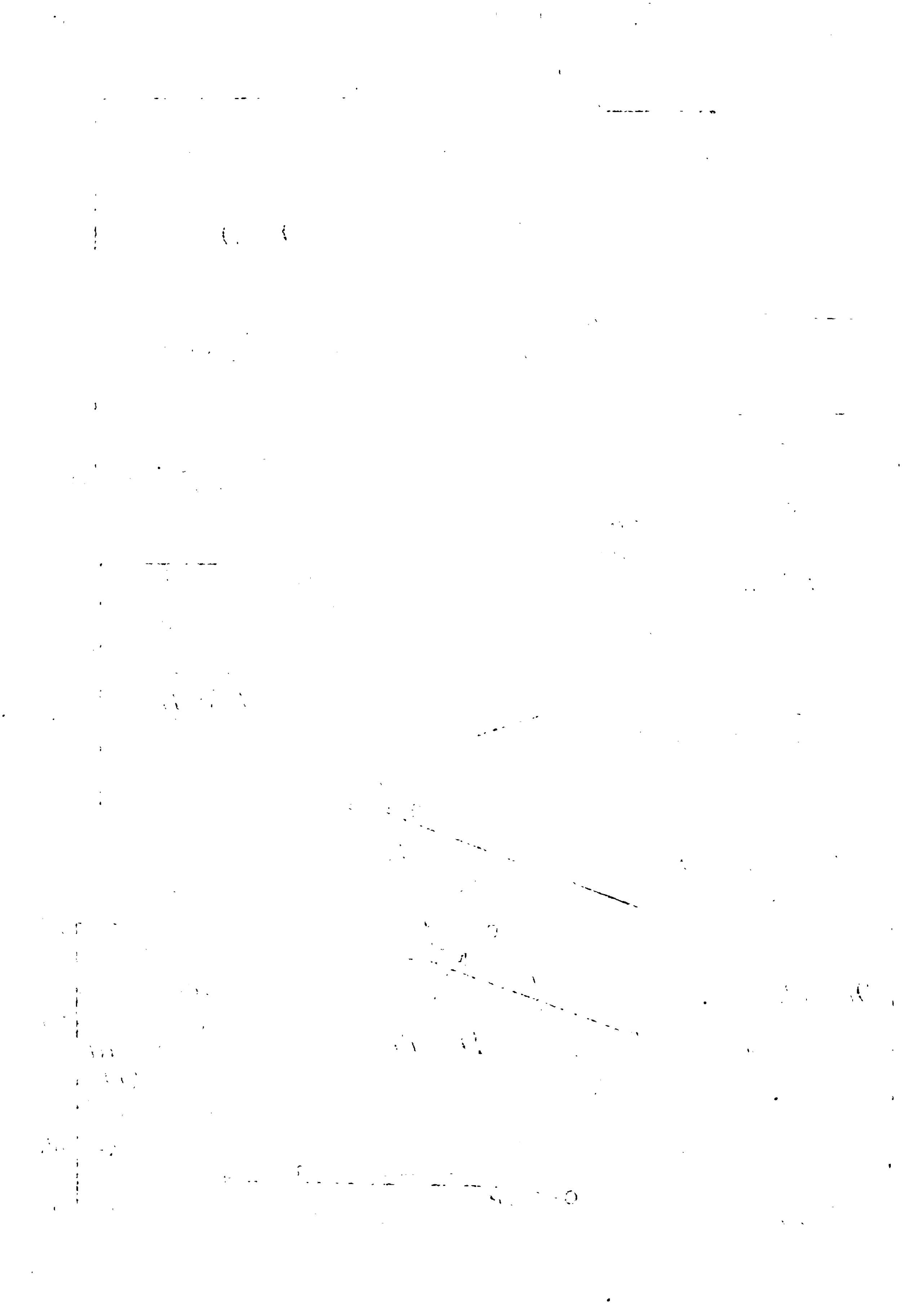
Kell Bros. Lith. Castle St. E.C.



GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 298. February 1, 1871. Vol. 25.

SELF-VARYING SYSTEM OF CUTTING.

(Continued from page 68.)

The Stooping and Erect Positions.

Diagrams 2 and 9.

We now enter on the consideration of a most interesting class of disproportionate figures—viz., that which exists in the position of the body.

This is one of the most difficult subjects in the trade, on which we can have to treat, owing to the apparent impossibility of adopting any means by which the degree of the deviation from the regular form or position can be precisely defined.

In the series of articles on disproportion, which we published many years ago in this work, as also in the three several editions of the "Complete Guide to Practical Cutting," we alluded to this difficulty, and descanted somewhat largely on the inapplicability of the various plans of admeasurement, as also of the ingenious, but unsuccessful instruments and machines which have been introduced for the purpose of accurately determining the exact position of the figure. Amongst other reasons we have cited the difficulty of obtaining the measures with that degree of accuracy which would justify a perfect reliance on the result, and also noticed the fact that the position in which the customer places himself or is placed while being measured, is not that in which he ordinarily stands or walks; consequently, the measures can only determine the character of the *assumed* position, and not the actual figure of the person on whom they were applied. Until these apparently insuperable difficulties can be obviated, we must still continue to hold the same opinion as to the inapplicability of any plan of admeasurement as a perfect guide in cutting.

However, it is one thing to discover or point out the inapplicability of a given method, but altogether another thing to provide a plan by which to remedy its imperfections; and while we condemn those systems which are entirely dependent on admeasurements to the exclusion of the judgment of the cutter, we fully admit that there are certain measures which, in peculiar cases of disproportion, may not only be applied with advantage, but are almost indispensable aids in guiding the judgment. In the instance of upright and stooping figures, although the principles of the deviations required may be very clearly defined, some method is needed in order to determine the application of these principles, and for this purpose it is absolutely necessary to employ some kind of measures. Those we recommend are, firstly, the distance from the middle of the back to the front of the scye; and, secondly, the size round the scye or shoulder, taken as already described, over the socket of the arm, without reference to the width of the back. The first of these measures serves to determine the position of the arm. If the figure be very erect, the distance from the back-seam to the front of the scye will be comparatively small, while, on the other hand, for the stooping figure it will be greater. The second measure is a corrective of the former. A person might measure more or less than the proportionate quantity from the back-seam to the front of the arm, and yet this would not of a necessity indicate a stooping or extra erect position, but might be caused by a comparatively large or small muscular development, as illustrated in our last number, when treating on the corpulent and on the thin man's coats. But if with the forward "front of scye" measure we find a proportionate "size of shoulder," then it is evident that the increase is caused by the position, as would also be the case in the instance of a short distance from the back-seam to the front, when the shoulder was of a proportionate size; the former indicating a stooping figure, and the latter an erect one.

In order to illustrate the application of the method, we take two cases, each extreme in degree.

The first is for a figure measuring 18 inches breast, 15 inches waist, 18 inches round the shoulder, and 13 inches from the middle of the back to the front of the scye. The other is for a figure of precisely the same dimensions, with the exception of the measure to the front of the scye, which in this instance is only 11 inches.

Diagram 2 represents the first figure. On comparing the measures, it will be seen that the size of the shoulder is quite in proportion to the breast-measure. The "front of scye" measure, however, appears to be one inch larger than proportion, which indicates a stooping figure. It will be seen, then, that the size to which the front of scye would be proportionate is 19½ (as the real proportion is always two-thirds); therefore, that becomes the nominal breast-measure. In proceeding to form the coat, mark from A to E, 4½ inches, or the height of neck; from E to K, one-fourth of the breast-measure (4½)* from K to L is 13 inches, being the measure from the back-seam to the front of scye; from K to the × on the line K L, 9 inches, that quantity being twice the distance from A to E. Proceeding then to the balance-line D G, we have to take into consideration the difference existing between the actual and the nominal breast-measures, which we find to be 1½ inch. We then take one-half of this quantity (three-quarters of an inch), and mark it in from B—which point is half the distance from A to E—to D, in the same manner as we do for the deviation in size of waist, and from D we draw the line to G, observing that the point G is always half an inch more than the width of the *nominal* breast-measure from D (20); from G to H, is one-eighth (2¼). The line H W is drawn square with the point ×, and the shoulder-seam is thus determined to correspond with the back.

The point R, is one-sixth of the breast from L. The segment from the bottom of the back seam (when the back is placed in a closing position at P) to S, is cast from R, to find the bottom of lapel, and the distance to S is the breast-measure, 18 inches. A line is then drawn from P to S, and the size of the forepart at the waist marked on it at T. The scye is formed as already directed, hooking in at O, half an inch, lowering it below the line K L, and intersecting the point L. The bottom of the side-seam is hooked in at P, one-third of the difference between the breast and waist measures.

Diagram 9, illustrates the coat for the second measures. The "front of scye" measure being one inch less than proportionate to the shoulder and breast measures, shows that the figure is extra erect. In this instance, it will be seen that the size of breast proportionate to the distance across to the front of scye, would be only 16½ (11 being two-thirds of that quantity); this will, therefore, have to be considered as the nominal breast-measure.

---

* We refer to the *actual* breast-measure, unless specified otherwise.

From A to E, is the height of neck (4½); from E to K, one-fourth of the breast (4½); from K to L, 11 inches, the measure taken from the back-seam to the front of scye; from K to ×, 9 inches, or double the quantity from E to K.

The difference between the actual and nominal breast-measures being 1½ inch, the latter being so much less than the former, we then mark half that quantity out from B to D, and draw a line from D to G, the latter point being marked at half an inch more than the nominal breast-measure from D (17); from G to H is one-eighth (2¼); the line H W, is drawn square with ×, in order to find the line on which to place the back, when closed at the shoulder.

From G to R, is one-sixth of the breast (18), to cast the segment S; and the remainder of the forepart completed according to the directions given with the preceding example.

OBSERVATIONS ON THE FOREGOING RULE.

It will be observed that the two cases selected as illustrations of the application of the principle under consideration are great extremes, such as will very rarely be met with in practice; but they serve the purpose for which they are designed better than a more minute or ordinary deviation from the regular form would have done. The principle on which the deviation works is to give a shorter and straighter forepart for the stooping figure, and a more crooked and a longer forepart for the erect position; and a little observation will show how this is effected.

The position of the point G, which in a measure determines the straightness, is governed by the measure from the centre of the back to the front of the scye; consequently, the more forward the figure, the straighter becomes the shoulder-point; and, on the contrary, the more erect the position, the more crooked the forepart. The working of the square at the point at D is such as to lengthen or shorten the forepart, in proportion as it becomes more crooked or straighter, being affected by the same cause—viz., the distance across to the front of the scye.

The distances E K, and G H, are governed by the *actual* breast-measure, or we might, perhaps, more properly say, by the shoulder-measure; because, as we have already shown, this determines the actual size to which the coat is to be produced. For instance, if the size of the shoulder exceeded the breast-measure, then those points which are governed by the actual breast-measure would be made to correspond with this increased measure, agreeably to the directions given in our last number.

(*To be continued.*)

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

Looking over some back numbers of your monthly magazine—which I have taken in for many years, and have derived much information from the articles which appear in it—my attention was arrested by the diagram of a pair of trousers drafted by Mr. Reeves, of America, which you published in the December number. The form is so out of the common run of trousers, that I scarcely know how to place the top and under sides, so as to arrive at an idea of their real shape. If I adopt the plan laid down in your treatise on cutting, the "Complete Guide," and draw a plumb-line, so that the top should be 3½ inches from the point 9, taking the waist at 18 inches, and allowing for the difference between 9 and 11—the front of the dress and undress top-sides —and the bottom 2 inches from the bottom of the leg-seam of the top-side, and 3½ inches from the bottom of the leg-seam of the under-side, placing the top-side so that the point of leg-seam at 14 touches the top of the leg-seam of the under-side at 14¼, and the bottom of the leg-seam 6¼, 2½ inches in from the point 11, at bottom of leg-seam of under-side; the width of under-side beyond the straight lines of the leg-seam puzzles me, taking into consideration the flatness at the top of leg-seam. If 21 inches be the size of the seat—which, from the size of waist, I should deem proportionate—there would not appear to be a sufficient quantity at the leg-seam in advance of the front line of the top-side. The direction of the leg-seam of top, being so much inwards at the bottom, will give increased length; but the scantiness of spring at top would seem to counteract this advantage.

I admit that I cannot understand the difference Mr. Reeves makes in the width of the two top-sides from the fork upwards, as you state in your description that the quantity apparently added on to the dress-side at front is not deducted at the side-seam. Without trying a pair by this plan, I should have been afraid that there would not have been sufficient stride for walking, leaving riding quite out of the question.

I am anxious to know what others of your correspondents think of the plan, as I know among the number there are many who devote much more time to a study of the science of our trade than I have either the opportunity or brains for giving.

Any idea emanating from a practical man,—such as Mr. Reeves evidently is,—is deserving of attention, it comes with the weight and influence which experience necessarily bears on any subject.

The shape of the seat-seam is not new to me, as I remember, some years ago, a trade, which had considerable practice in military trousers, cut all their trousers with a hollow seat right from the crutch-point, and, worn with a shell-jacket, gave a nice appearance. I drafted a pair of trousers to the measures taken on the diagrams by my plan, but I could not lay the two together anywhere; the difference completely threw me out of all calculation.

I should have hesitated in writing to you, but was encouraged to do so by the opportunity you so courteously afford your readers for communicating their views through the medium of the pages of your highly-esteemed publication; at the same time apologizing for the space I have perhaps unworthily occupied,

I remain, dear Sir,
Yours very truly,
T. J.

THE WOOL TRADE FOR 1870.

The receipt from Messrs. R. W. Ronald and Son, of Liverpool, of a copy of their Annual Report of the Wool Trade for the past year, reminds us of our task to cull from the various items of information such details as more immediately interest the tailor in his particular business.

A glance from time to time at these statistics cannot but prove instructive, as they enable us to form some idea of the prices which different classes of wool may be supposed to realize, judging from affecting circumstances, and from the fall or rise of quotations as chronicled in returns similar to that we have now before us.

As might be supposed, we find at the very outset that the war has exercised a prejudicial effect on wool as on other of the raw materials; for we learn that Domestic Wools, in an average supply, have somewhat receded in value; Fine Colonial, with greatly increased arrivals, but *materially decreased exports*, have suffered a considerable decline, whilst Low Foreign, with diminished imports, and an abnormal demand, consequent upon orders for army clothing, have ruled very steadily; and of late, in many instances, experienced some advance upon the rates current a twelvemonth ago. The check to the wool trade was also palpable, and to be attributed to the war, as whatever progress it had made generally, during the early part of last year, towards recovering the activity of former years, the outbreak between France and Prussia most unquestionably interfered with this, as with many other branches of commerce. There is an old saying, that every black cloud has a silver lining. Holders would be comforted, under the circumstances, by this truism in the fact stated by the compilers of the report, that the "consumptive power of our home trade has been equal to absorb enough of the increased supplies of the raw material to prevent a greater decline in prices of all fine colonial and River Plate wools than has actually taken place."

A reference to the returns of the Board of Trade shows that up to November last—a period of eleven months—there was an *increase* of nearly twelve millions of pounds in the imports of *Colonial* wools, compared with the same period in the previous year, but a *decrease* of nearly three millions in those of *Foreign* wools.

We find also that there was a falling off in the export of Colonial wool to the extent of 16½ millions of pounds, and of Domestic wools about 3½ millions over the return for 1869, whilst there was but little difference in the exports during the two years in Foreign wool; consequently, the quantity left for home consumption was about 29 millions of pounds more than in the previous year, to which must be added about 13,556 bales of *pulled* wool, principally from the River Plate district, which arrived at Liverpool, although, by a strange omission on the part of the officials of the Board of Trade, it is not entered in the returns under the head of Imports.

For the first eleven months of the past year the declared value of exports of woollen yarns and woollen manufactures of all kinds amounted to £25,529,074, against £26,544,638 for the same period in 1869, showing a decline of about 8 per cent. Considering the great interruption to business abroad after July, such a small per centage in the falling off shows that the state of trade has not been affected to the extent which the monthly returns of exports might have led us to expect.

We now come to the bright side of the picture, and have to congratulate ourselves on the cheering statement made in the report.

"Assuming the yield of the home clip for 1870 to have been equal to that of former years (which, according to a paper recently read before the Statistical Society, in London, taken as an average of the four years 1867 to 1870, amounts in round figures to 160,000,000 lbs.), and considering that stocks of the raw material in the hands of consumers and dealers are admittedly very light—only importers of fine colonial wools holding rather more than the usual quantity at this time of the year—it appears to us beyond all doubt that the CONSUMPTION of wool during 1870 *has been on an unprecedentedly large scale*, that more machinery than ever is profitably employed, and that the woollen trade altogether is decidedly in a most healthy state.

Australian and Cape Wools.—It was generally anticipated that there would be a considerable decrease in the imports during the past year; but we find that, with the exception of Cape wools, the imports actually *exceeded* those of any previous year, as the quantities offered at auction were 656,000 bales, including 111,510 of Cape.

These descriptions of wool were regarded as dull at the commencement of the year, but fears entertained by *importers* that there would be an important diminution in the receipts, from the circumstance of boiling down the stock and the unprofitable returns to squatters, made many hope for higher prices in the spring. Although this was not realized at the February sales, an advance of 1d. per lb. was established; and, in the March auction, there was an improvement of 5 per cent. on the better descriptions. This rise was fully maintained at the third sale, partly owing to the short attendance of foreigners. These improvements proved that the home trade was up to this time recovering from the shock of 1866, and was sounder than had been the case for some time. Unfortunately, and we may also add most unexpectedly, the war broke out, and the consequence, as may be supposed, was that this cheering state of things was put an end to, as, upon the declaration on the 15th of July, there was a fall at once of about 2d. per lb. on almost all prices. In spite of the regular auctions being brought to a close a few days earlier than was intended, and also large withdrawals during the week, *no appreciable rally was experienced.*

As the last series of auctions did not begin until nearly three months after the war had broken out, it experienced to the full extent its unfortunate influence. The home trade purchased freely, but Belgian and German buyers were cautious. The very reduced prices which were accepted, and the decision come to by some of the chief importers to hold over about 50,000 bales to the February sales of this year, strengthened the market; but, notwithstanding a slight improvement, all classes of Australian wool may be said to have closed fully from 10 to 15 per cent. lower than in May, 1869. This was the most depressed series of fine wools since 1847, and the extremely moderate prices caused a natural reaction in stimulating consumption, and prices have rallied somewhat since.

There will be an increase in the quantity of this wool in the colonies, but, owing to heavy floods, it will be a month later coming to hand. The termination of the war would exercise a beneficial influence on prices, but the desolation and restricted resources of France and Germany will for some time to come, tend to keep prices down; but a gradual recovery may be looked for.

River Plate wools show a decrease of imports to this country, compared with the previous year, of about 2000 lbs., and a still further falling off if we take the returns of the three preceding years. From 1866 to 1870 the imports to this country fell from 18,818 to 12,000, but there is a material increase in the quantity exported to other countries—in most instances nearly double in the four years, and in one instance—viz., Holland—it has increased to nearly five times the amount.

Buenos Ayres.—We learn that the actual result of the clip for 1870 shows a deficit of 22,000 bales on that of the previous year. The quantities of fine wools shipped to England during the past year, from the colonies, and the moderate rates ruling, produced a depressing effect on all River Plate fine wools. A considerable quantity of these wools has been shipped from France to England for safety since the outbreak of the war; and this, together with the fact that the new clip would shortly arrive, tended to depress prices.

In East Indian and Persian we find that there was a falling off of 27 per cent. in 1870.

Domestic wools declined about 1d. per lb. during the first few months of the year. There was a partial recovery at clip-time, and the prices then stood exactly as at the same period of 1869; but the advance was not maintained, and by the end of June there was a drop of 5 per cent., since the opening prices at the country fairs. The subsequent panic by the war brought them down 2d. per lb. on most descriptions, but the ground lost was soon regained. There was a steady inquiry during the autumn, and the year closed with an average depreciation of 1d. per lb., compared with the quotation at the end of 1869.

Mohair has fallen off about one-half in 1870, but a large quantity remains on hand. The short stocks of fair average, at the commencement of the year, caused prices to open briskly, and they were quoted 4s. 1d. per lb., but have receded to 3s. 3d. during the last six months.

Alpaca.—The stock at the commencement of the year 1870, at Liverpool, amounted to 18,500 ballots; the arrivals, at the same port, to 25,572 ballots. There was a fair inquiry up to a certain period of the year, and the stock at the end of the year was about 5000 ballots. The prices underwent a slight fall.

We annex a list of the different prices realized for the various descriptions of wool, and, on comparing them with those we published last year, our readers will gain an insight into the effect of the depression of trade or difference in supply.

	Per lb.			Per lb.	
	s.	*d.*		*s.*	*d.*
New South Wales . .	0	10	to	1	11
Port Phillip	1	1	„	2	1
Van Dieman's Land . .	0	10	„	1	10
South Australian . . .	0	8	„	1	7
New Zealand	1	2	„	1	8
Cape of Good Hope . .	0	10	„	1	7
German	0	10	„	1	0
Portugal	1	0	„	1	0½
Spanish	1	4	„	1	6
Canadian	1	3	„	1	5
Peruvian	0	9	„	1	1
Alpaca	2	4	„	2	8
Buenos Ayres. . . .	0	10	„	1	0

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1501 AND 1502.

Diagrams 1, 3, 6, 10, 11, and 12, are the pattern of a double-breasted frock-coat to the prevailing style.

Diagrams 2 and 9, illustrate the remarks on the "Self-Varying System of Cutting," to which we refer our readers for explanation of the method of operating for two distinct and peculiar cases of disproportion. In order to see the difference in the two shapes of foreparts, to suit the particular makes of men for which they are drafted, it would be desirable to produce them by system to the full size, and then place one back on the other, at the top, closing the foreparts at top and bottom of the side-seams, and again placing the top of each back at H, and letting the back-seam of each lie on the line H W. The difference in the shape of the two foreparts would then be clearly seen.

Diagrams 4, 5, 7, and 8, are the pattern of a loose form of out-door jacket for a lady. It is double-breasted, the lapel moderate in width. An opening is left at the bottom of the side-seam, and two at the bottom of each forepart, about 4 inches long. The sleeve is cut to a medium width, and is trimmed at the bottom of the hind-arm-seam with three long loops of braid terminating in a point, and with a small button at each end. The edges of the jacket are trimmed with braid, laid on flat, and the same width braid is carried up each edge of the different openings, ending in a point above. Sometimes a narrow edging of fur is substituted and with good effect, and the front is fastened with loops of braid and olivets, or with broad tabs, and buttons.

CLERICAL DRESS.

We had a plate specially prepared by our artist to illustrate two styles of dress worn by clergymen of the Established Church in this country—viz., for morning and in the evening. The styles represented are not to be understood as belonging to any particular rank in the Church, but simply as specimens of the forms which are generally adopted by the members of this body as a distinctive feature in their outward appearance.

That on the first figure is intended for evening wear or for dinner. The coat is cut much in the style of an ordinary dress-coat, but the skirt is fuller at top and bottom, and there are usually small flaps as in olden times. The lapel is moderate in width, and has five holes worked in it. The height of collar will depend on the make of the person. It is cut like the stand-collar of a waistcoat, or like the collar of a Court-dress coat. The lapel, as shown on the plate, only turns back a certain length, and the front of the collar is made to turn the least degree with it. The sleeve is easy to the arm, and made up with a round cuff. The edges are turned in and stitched.

The waistcoat is single-breasted, with a step-collar, and the front of the waistcoat cut away from the top of the five buttons, so as to display the shirt-front.

Dress-waistcoats are made of black cassimere, or of black silk.

The trousers are plain in style, as made for any gentleman.

It appears that some clergymen have attempted to adopt a round-fronted coat, as worn in the higher ranks of the Church; but the attempt was quickly put down, as it was considered to evince a desire to assume a style to which the position did not justify those who took the initiative.

On the other figure we have represented the style of frock-coat usually made up by the leading houses more especially engaged in clerical business. It is single-breasted, with a stand-collar sloped off at front, and with a small step to the neck. There are six buttons and holes at front. The coat is cut quite easy at the waist, as it is intended to be worn buttoned from the top to the waist-seam. The skirt is long, and moderately full. There are side-edges at the plaits. The waist is cut rather long, but not to any great length, and the hip-buttons are about 3½ inches apart. The top of the back is wider than usual. The sleeve is easy to the arm, and has an ordinary cuff, with two buttons and holes—one in the cuff and one above.

The style of waistcoat usually worn is that known as the "Cassock" waistcoat. It is double-breasted, cut rather long, but a lapel only on one side, and cut very broad, so that it fastens down almost under the arm. The other forepart is cut small; just sufficiently wide to catch the holes in the lapel, and leave a ketch besides. It may really be called a single-breasted waistcoat, as there is but one row of holes or buttons. It has a stand-collar, but there is a considerable space between the two ends, as may be noticed in the drawing. Black corded silk is frequently used for this form of waistcoat.

The *paletôt* form of Over-coat is very generally adopted by clergymen, but some wear a plain double-breasted Great-coat in the usual form, but the skirt much longer.

Although we may hope to have arrived at the end of the weather incidental to our winter, the style of Over-coat illustrated on one of our figures will not be out of place, even in the present month's magazine, as it is one which is available at any time, if we take away the fur-trimming, which gives it an especial character.

It is cut in the "Chesterfield" form, but with more compass generally, as the lining and the fur-trimming are more in harmony with a loose style of coat. It is double-breasted, with four holes in the lapel. Some prefer loops of braid or cord, to fasten across on to olivets, so as not to cut through the fur; they unquestionably give a smarter appearance. The collar is deep in the fall and broad at the end, although not quite so wide as the top of the lapel. There is an opening at the bottom of the back, but there is no back-seam. The sleeve is full, and wide at the hand. The pockets are across the fronts of the skirts, with openings edged with fur. Fur collar, lapel-facings, cuffs, and edging.

We present a new feature in a lounge-jacket, on one of the figures. It is double-breasted, as usual in the winter, with three or four holes in the lapel. It is cut sufficiently long to cover the seat well, and but moderately full. The collar is continued to the end of the lapel, which is in a line with the neck, and the end of the collar made to run with the front-edge of the lapel, and form an angle. The arrangement is very simple, as the cutter has only to take off the top of the lapel and cut the collar long enough to reach to the end. The effect, however, is good, and presents a novelty to the ordinary shape. The sleeve is easy to the arm, and has a medium-width cuff, with one button and hole. The edges are stitched a little distance in, and the two rows of buttons are enclosed in a frame of stitching.

The breeches are of the same material as the jacket and waistcoat, cut easy to the leg to reach well down on the calf, and to fit close at the knee. There are four pearl "fish-eye" buttons at the knee, and either a small one in the garter—which is cut on—or it is fastened by narrow strings. The breeches are made with a fly-front, and have "frog"-pockets.

The leggings are made of leather or of a tan-coloured linen with leather edgings.

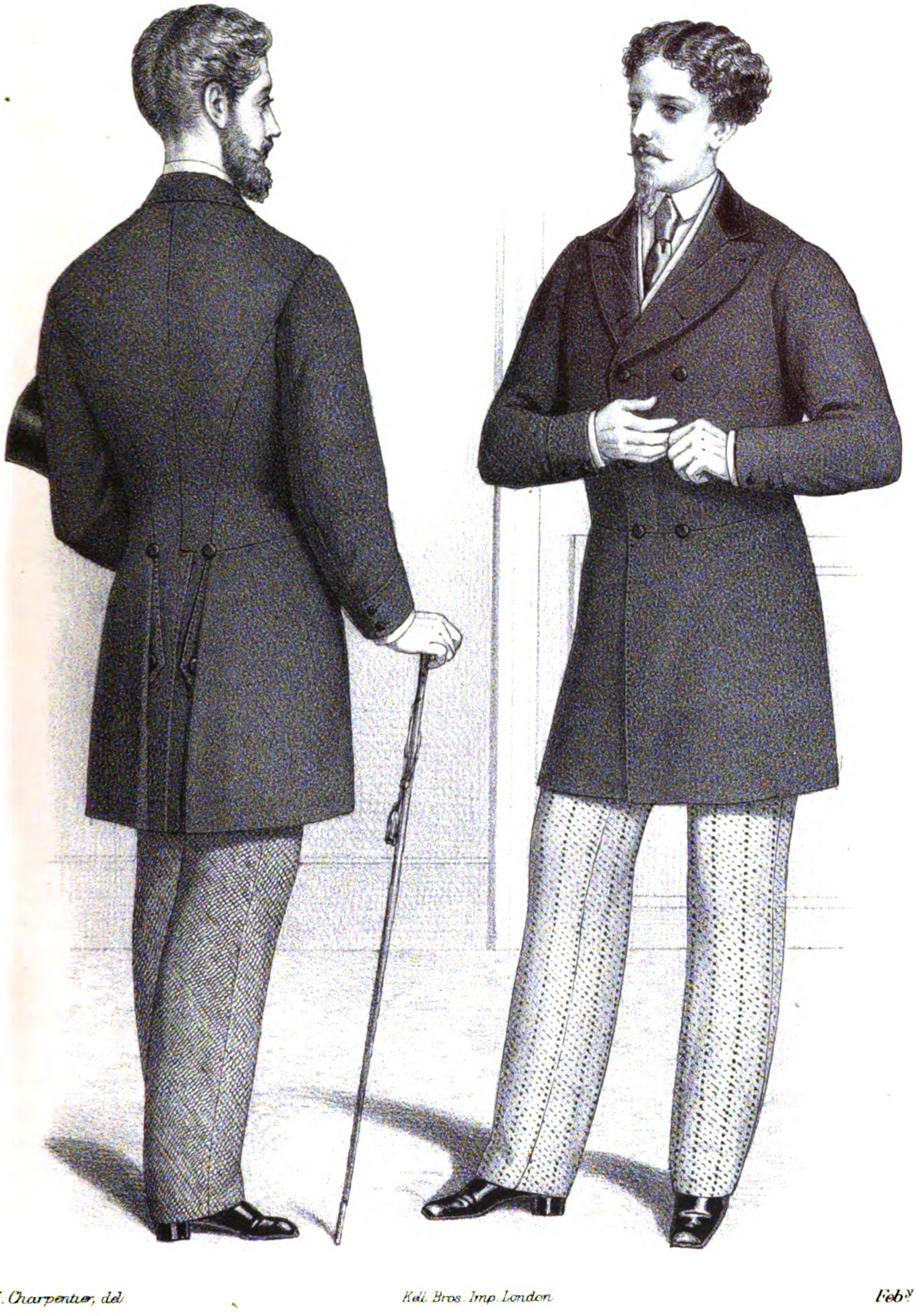
FROCK-COATS.

The prevailing style of frock-coat is faithfully illustrated on the two figures on one of the plates we issue with the present number. We extract the following particulars from the "Report of Fashion" for the winter:—

They are made so as to admit of being buttoned up moderately high, but still the turn is wide. The lapel is of a medium width, both at top and at bottom, and has five holes worked in it. The collar is made to fit close to the neck on the top-edge, and sufficiently easy along the bottom to admit of four buttons being fastened without causing a drag. It is not so broad at the end as the top of the lapel, and there is but a small light between the two. The waist is about half an inch longer than for dress, and the back a little broader at top, across to the back scye, and at the bottom. The back-scye is also deeper. The skirt is short, rather flat, but with more compass than lately worn. Side-edges, with a button at the bottom, are general. Some houses are cutting the back whole. The sleeves are much after the style and proportions of the dress-coat sleeve, and have two or three buttons in the cuff. The back-skirt is cut narrow at the bottom, so as to give it a smart appearance when made up. The edges are usually turned in and stitched, or trimmed with braid sewn on or bound. Fancy silk and twist buttons, both flat and slightly domed, are much worn.

Silk breast-facings are not so much patronized. Velvet collars are worn. Blue of a rich shade, and also of a moderately light shade, are both fashionable; olive green, a rich shade of brown, and a full mulberry shade of blue, are all worn in plain cloths, dress Meltons, and the fancy makes of coatings which have been introduced in the new goods for this season are also in favour.

The present style of morning-trousers is effectively represented on these two figures. It will be noticed that they are cut larger in the leg, but not wider over the foot than we recently reported. The bottoms are faced with the same as the trousers are made of, or with a thin flax canvas or stout linen.



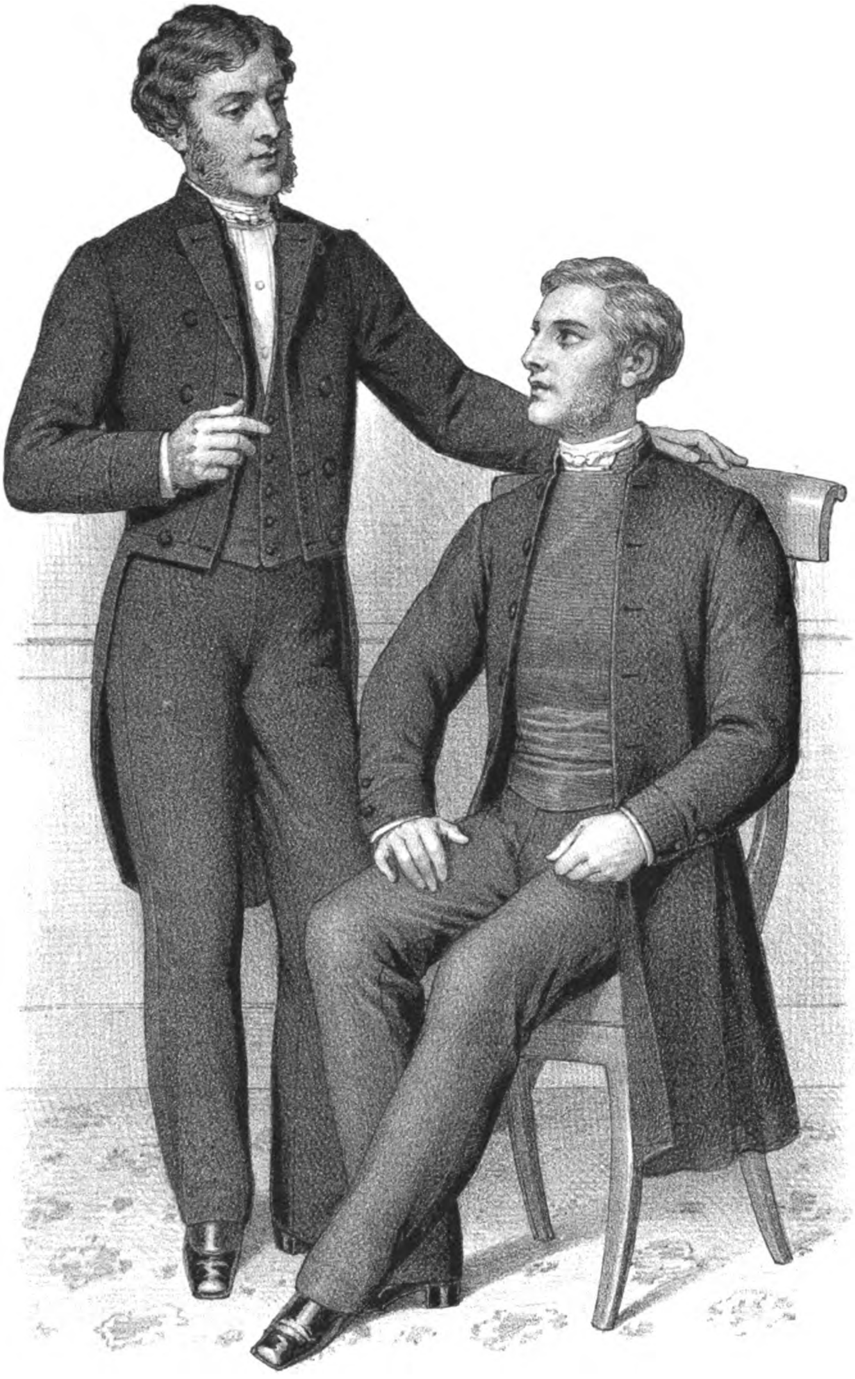
M. Charpentier, del. Kell Bros. Imp. London Feby. 1871.

GAZETTE OF FASHION

EDWARD MINISTER AND SON

8, Argyll Place, Regent Street

London, W.



M. Charpentier; del. *Kell Bros. Imp London.* *Feb.y 1871.*

GAZETTE OF FASHION

EDWARD MINISTER AND SON
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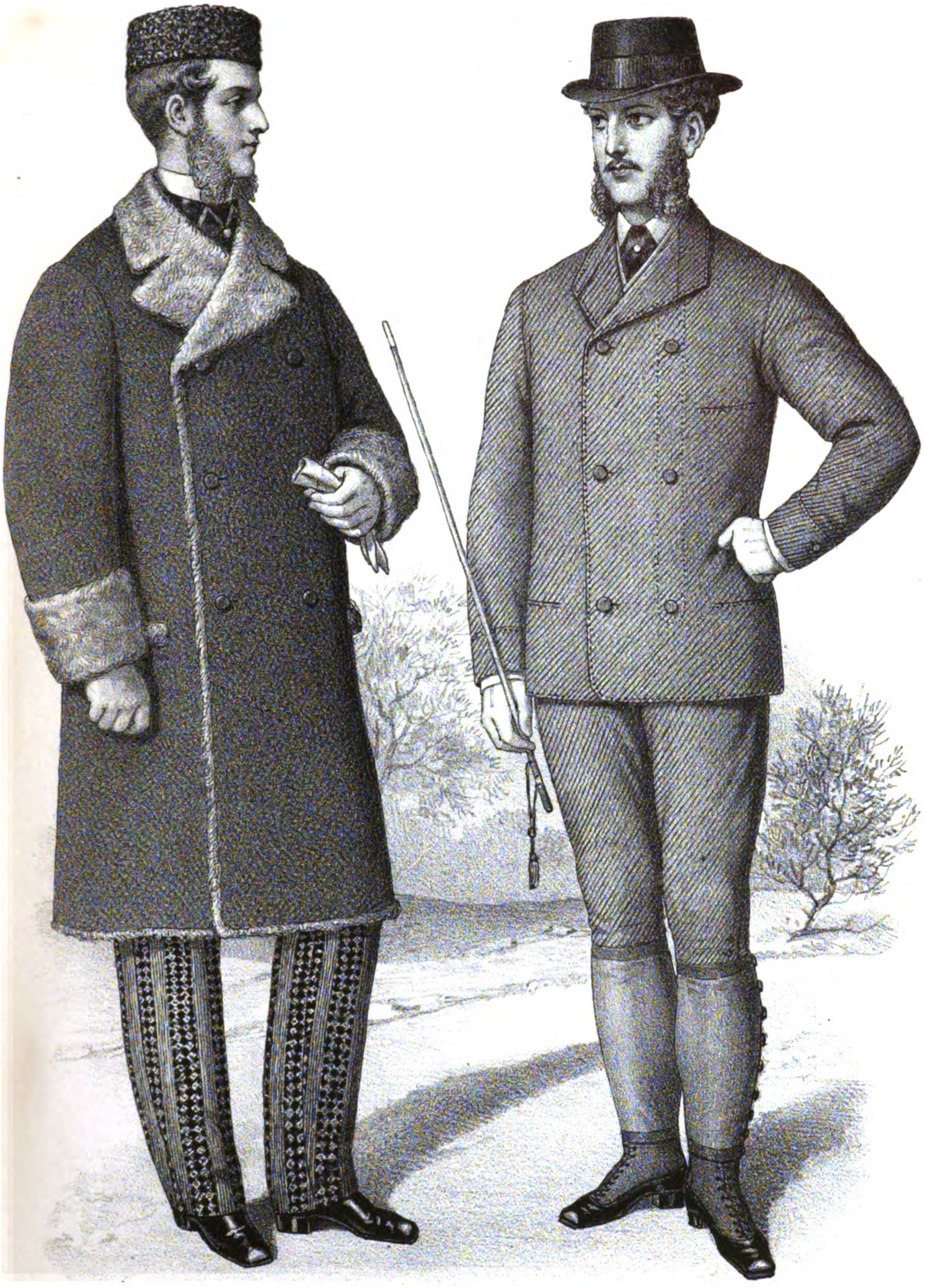
London, w.



M. Charpentier, del. *Kell Bros. Imp. London* *Feby. 1871.*

GAZETTE OF FASHION

EDWARD MINISTER AND SON
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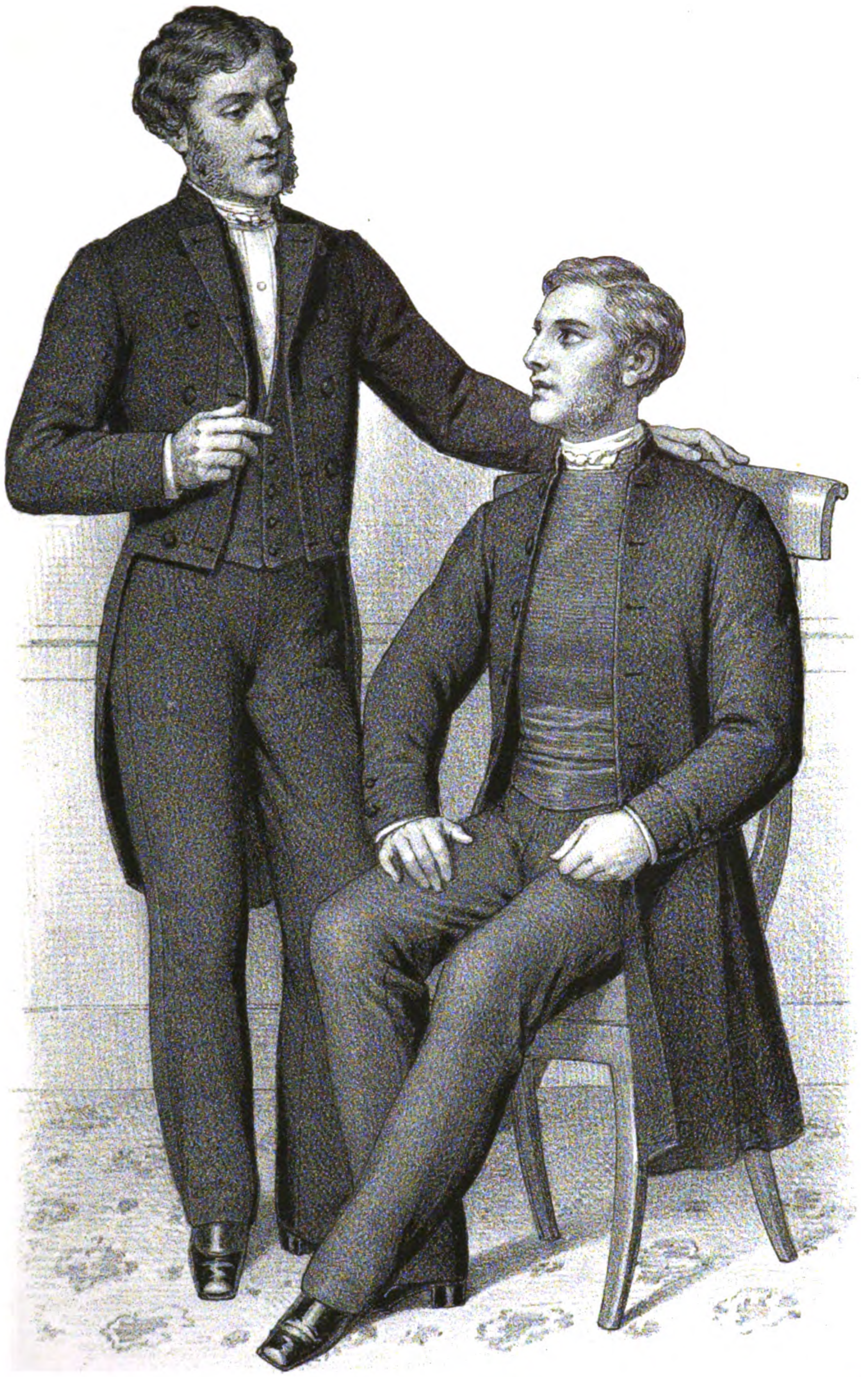

M. Charpentier, del. Kell Bros. Imp. London. Feby 1874.

GAZETTE of FASHION

EDWARD MINISTER AND SON
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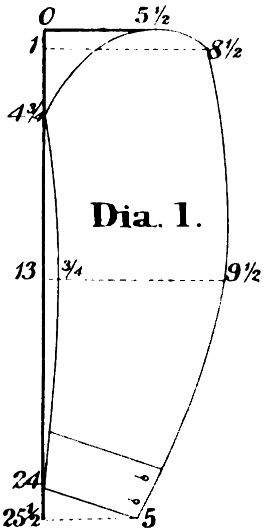
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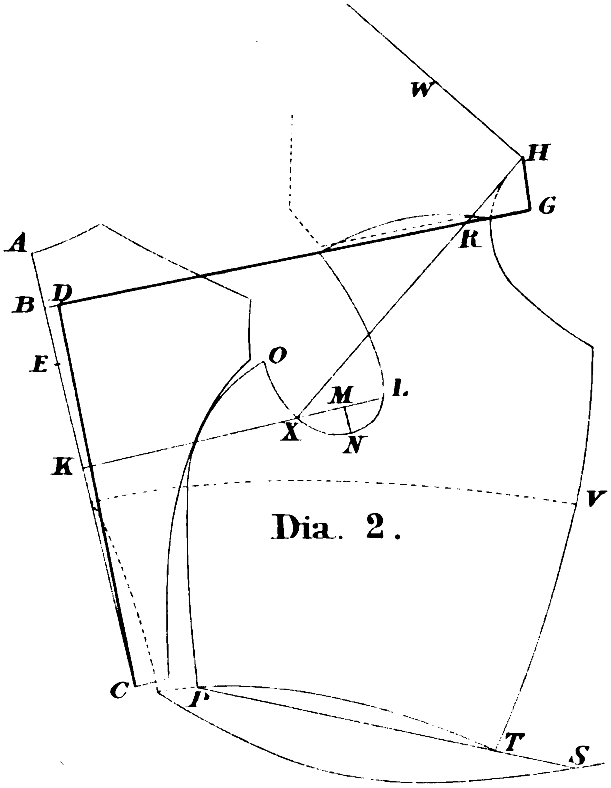
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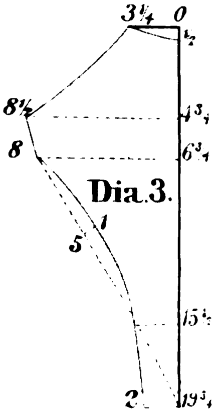
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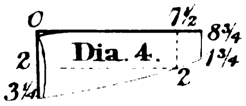
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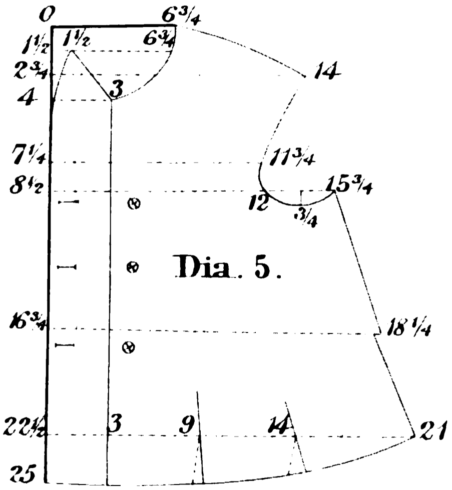
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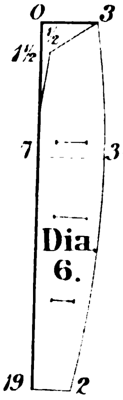
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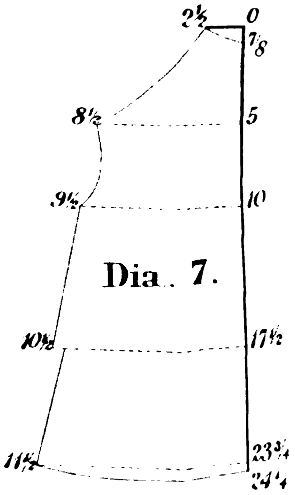
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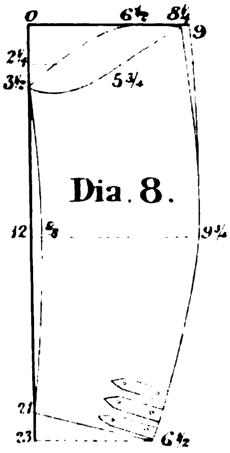
G. C. Minister.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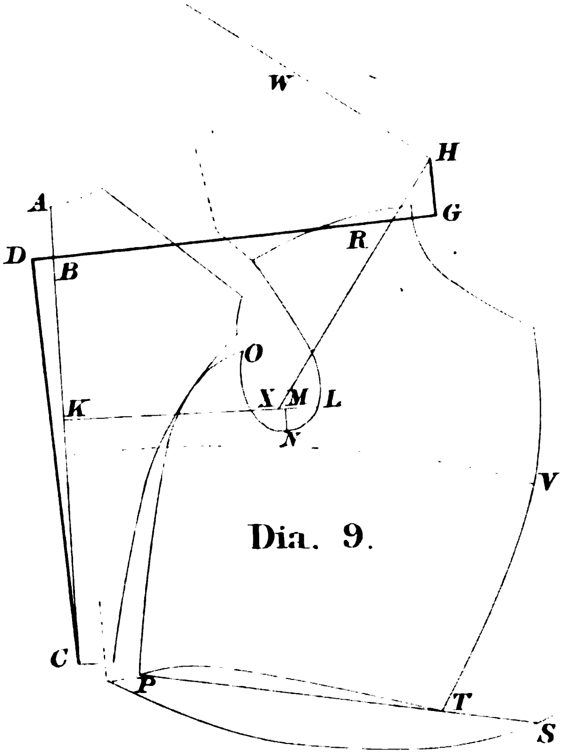
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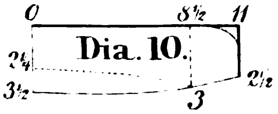
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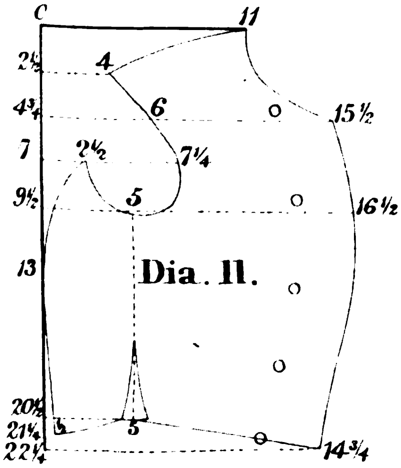
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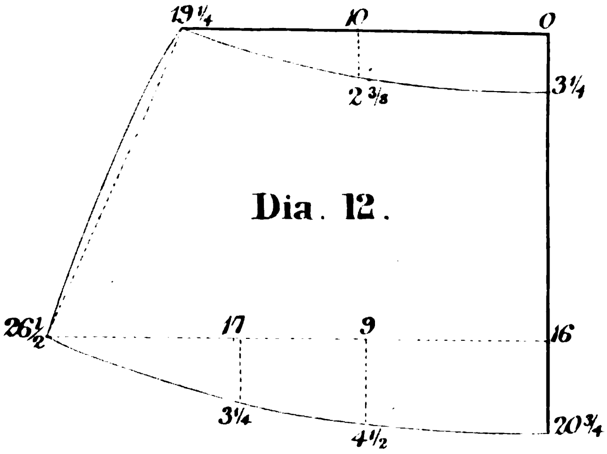
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Dia. 12.

[illegible] Lith. Castle St London

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 299. March 1, 1871. Vol. 25.

ON CROOKEDNESS AND STRAIGHTNESS OF FOREPART.

Simultaneously with the publication of the "Self-Varying System of Cutting" in the early numbers of our monthly work, an article appeared in our pages on the above-named question, which, from the interest attached to the subject, and the manner in which it was treated, was read with great satisfaction. Judging from the great progress made in the science of our trade since the period at which those remarks were published, we have not the least doubt but that a ventilation of this point will be as warmly welcomed by our present readers as on the occasion referred to.

We shall be glad if, by contributing this small instalment of technical information at the present moment, we may open the road to a discussion on the question by any of our readers who take sufficient interest in the science of cutting, and do not feel afraid to commit their ideas to paper.

We do not mean, by *discussion*, a dogmatical exposition of certain opinions simply in contradiction, but a clear and frank statement of the writer's views on this subject, whether coinciding with our remarks or not subscribing to our views.

In commencing the remarks on the occasion to which we have alluded, we stated that we had for some time previous notified our intention of offering some observations on this subject, but were induced to defer doing so until the "Self-Varying System of Cutting Coats"—then in progress of being published—was more fully developed. Although we are not at present in so forward a position in this respect as we were at the time we wrote, owing to omitting the application of the principle to certain forms of garments at that time in vogue, but now out of date, being replaced by others of a more modern style, we can efficiently illustrate the correctness of the principle by which the deviations are effected for disproportionate figures, and at the same time introduce to the notice of our readers some interesting and original speculations concerning the theory of the art of cutting.

The crookedness and straightness of cut would appear to comprehend the entire science of the trade, since there is scarcely a deviation that can be made in any point of the forepart without immediately affecting the degree of straightness; and it is because these defects are not sufficiently studied, that we purpose affording some illustrations of them. It will, therefore, be understood, that the object of the present article is not to determine any exact standard of straightness, as on this subject various opinions may be entertained, some cutters preferring a crooked, and others a straight forepart, while each may be equally successful in practice. For argument's sake, we take any standard of straightness as suited for the proportionate figure, and by comparison with this, we notice the difference effected by the variations made to accord with the deviations from the regular shape.

There are three points which we wish to bring under consideration—

1. What constitutes the straightness of a forepart?
2. What affects the straightness of a forepart?
3. What is effected by straightness in a forepart?

What constitutes the straightness of a forepart? This may appear a trivial question, and yet we apprehend that many would be at a loss to answer it. The general idea of the trade is, that the distance across from the top of the back to the forepart shoulder-point determines the straightness, and so, to a certain extent, it does. That this is not a test, will be easily seen by referring to diagram 6, on the sheets of patterns in diagram, which represents two foreparts of precisely the same degree of straightness, although there is no less than an inch difference in the distance from the top of the back to the shoulder-point of the forepart, which is simply occasioned by the one coat being cut higher in the back than the other; not on account of any disproportion in the height of neck, but merely as a matter of style.

The correct test of straightness is the distance between any fixed point on the back, such as A (which is placed at one-third in from the back-seam), and the same point when closed at the shoulder-seam. So long as the parallels of these points maintain the same relative distance, the degree of straightness will remain unaltered, whatever variation may be made in the shoulder-point or length of balance. We wish to direct attention to this remark, as we shall have occasion to allude to the subject presently, when considering what affects the relative position of these points. There is a further test of straightness, which is illustrated by diagram 9. The pattern is here represented as closed, both at the side and shoulder seams, and doubled, so as to lay flat, which plan we have designed, as the best method of showing the effects produced by the various deviations made in the forepart, for any kind of disproportion in the shape of the body. In this case the angle C, formed by the lines C D and C F, will invariably decide the comparative degree of straightness; for as that angle becomes more acute, so will the forepart be made straighter, whether caused by altering the lines C D or C F; and, on the contrary, the more obtuse or open the angle, the crookeder will be the forepart. This will be readily seen, by cutting out the full-sized pattern of the diagram 9, since it will be found impossible to vary either of the lines C D or C F, without immediately causing the points A to approach nearer to or to expand further from one another.

Diagram 4, which is a copy of the same shape as diagram 9, will serve to illustrate the method of drawing it out in full size, in order to test the effects to which we shall have to allude.

From A to C is one-fourth (4½). From C to D, one-eighth (2¼). From A to F, square with A D, one-sixth (3), and to G, one-half (9). From B to H, at any distance down, is half an inch less than a third (5½), and from H to I, the same distance. A short line is drawn at H, parallel with A B. From G, mark the length of waist (17) wherever it intercepts the line at H, and draw the line G H, for the back-seam. Draw a line from C, square with A B, and wherever this intercepts the back-seam at K, will be the point from which to regulate the height of neck (corresponding with the point C in the coat system), from K to G being in all cases the proportionate height. From D to E, mark one inch more than a sixth (4), and to N, two-thirds (12). From D to O, is three-quarters of an inch. From G to L, is one inch, and from L to M, square with the back-seam, one-sixth (3); from G to R, in continuation of the neck, M G, is one-twelfth ($1\frac{1}{2}$). A line is drawn through F, for the shoulder, which may be carried to any width, according to fancy, as shown by the three different widths marked on the diagram. The scye is then formed as indicated. The point P is one inch above B. This forepart will be for the same sized waist or breast; $1\frac{1}{2}$ inch being allowed for stretching, which is the cause of the distance between B and H, and H and I, being half an inch less than a third. Having made a full-sized diagram, the better plan would be to prick through on to fresh sheets of paper, and cut *two patterns* of the back part, and one of the front. It will be understood that the round of the forepart side-seam requires to be added.

Bearing in mind our remark with respect to the angle C, as constituting the straightness, we proceed to consider the question, *What affects the straightness of the forepart?* and, in doing so, we shall first confine ourselves to the deviations made in the size of the waist, and in the height of neck.

It is obvious that in neither of these cases is any alteration necessary in the scye, so far as that part is concerned, although the variations effected at the other parts will create a difference in its shape. We shall, therefore, leave the scye untouched; the points I and D (diagram 9) being fixtures, no matter what may be the extreme degree of the disproportion under consideration. Proceeding then to the deviation for the small-sized waist, it is evident that a proportion requires to be taken away under the arm, from nothing at D, by which means it will be perceived that the position of the line B B, becomes altered, as shown by the dotted line, and the result is that the angle at C will be found considerably more acute, evidencing that the forepart is made straighter. So, on the contrary, if the waist be larger, a proportion is added on under the arm from nothing at D, the effect of which is to throw the line B B, more in above D, causing the angle C to become more obtuse, and, consequently, rendering the forepart crookeder. But then there is the further deviation of adding or taking off a proportion of the size at the side-seam; and here it will be seen that making a pivot on the blade-bone, and bringing in the back at the bottom for the small size, or throwing it out for the larger size, will immediately alter the position of the line F I, making the angle at C, more acute for the former, and more obtuse for the latter, and, consequently, increasing the degree of the difference in the straightness effected by the alteration under the arm.

By taking the back and front parts, and opening or closing them under the arm to correspond with the deviation made in the diagram, the effect will be immediately seen, and it will be noticed that the relative position of the points A is very materially altered, as is also the *shape of the scye* and length of the shoulder-point; and yet, as our illustration proves, we have not in the slightest degree altered the scye, for we have left all the points fixtures; indeed, we may consider our diagram 9 as a representation of the body with the coat fastened round the scye, and the deviations for the different sized waists effected at the parts only where required. For all this, the alterations above alluded to, as occurring in the scye and shoulder, *will* present themselves; and further, the deviation cannot be *properly* effected without.

A second cause which affects the straightness of forepart is the deviation for the disproportion in the height of neck. The requisite variations for the high and low necks are so self-evident in the diagram before us as scarcely to admit of dispute. As the height increases, so the distance from H to G is lengthened, whilst, at the same time, the distance from G to F remains unaltered, as the size round the neck requires to be the same in each case. The point J, as before stated, is stationary; consequently the higher the neck, the more obtuse the angle C; and, on the contrary, the lower the neck, the more acute the angle. For placing the parts together, the effect produced by the deviations in the line F I, will show itself in an astonishingly different shaped scye, although the scye itself has not been touched. The high-necked coat will be found considerably more crooked, and the low-necked as much straighter.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

I shall be much obliged if any one of your readers, well up in breeches-cutting, would give me his opinion from experience whether it is advisable to spring out the leg-seam at the bottom, or let it incline inwards. I have seen patterns cut both ways, and should like to know which is the correct method. Perhaps some of the members of the different foreman-tailors' societies, who, I hear, give lectures on various branches of the trade, will let you know which they find the better, and at the same time they might state their reason for the particular shape they prefer.

As we live in an enlightened age, and knowledge is said to be increased by being disseminated, I hope my inquiry may elicit the information I seek, and that I may not be deemed unreasonable in making the request.

Believe me,
Yours obediently,
J. S.

LIVERY COATEE.

The style of coat illustrated on one of our plates is that worn by footmen, under-butlers, and porters, as an undress livery, and by steward's-room boys as their only livery for dress or undress.

The peculiarity in character consists in the shortness of the skirt, and in the "sword-flap." This is usually placed in the position shown on the back view of the coatee, with the upper edge to the waist-seam, and the lower point inclined towards the plait; but it is sometimes placed about two inches below the seam, and consequently nearer to the bottom of the skirt. We are inclined to prefer the former plan of the two. The lapel is cut much in the shape of a dress-coat lapel, but broader at the bottom on account of the size of the crest-button, not so pointed at the top, nor so rounded on the outer edge at the centre. The collar has the old-fashioned end, which varies in shape according to the taste of the cutter. The sleeve is moderate in size, and is made up with a cuff, with one button and hole in it, and one above. The coat is cut large enough to button easy at the lower button. There are six holes in the lapel, six buttons on each breast, three in the sword-flap, and one at the bottom of each plait. The undress coatee is frequently made of the same colour as the dress livery-coat, unless it be of a very bright shade, as yellow, crimson, or a light blue; but blue and Queen's mixture are often substituted for the colour of the livery, and plain flexible buttons are even worn with the mixture. With blue, a velvet collar may be worn. Some have an edging of cloth of the colour of the facings of the dress livery, or like the dress waistcoat, while others are made up raw and stitched.

The waistcoat is single-breasted, with a plain step-collar, or a moderate roll-collar, and to button up to the height shown on the figure. In length it is cut to correspond with the lapel of the coat, and is made of striped valentia or toilanet, or of the same mixture as the coat, with plain or crest buttons accordingly, or of drab as the coatee, if that be the colour of the livery. The stripes of in-door servants' morning-waistcoats should be horizontal. Undress waistcoats have sleeves either of shalloon or of stout cotton same as the back.

Trousers are worn with coatees. They are cut easy to the leg, are made with whole fall, and have strap-buttons sewn on to the bottom. They are made to match the coatee, or of Oxford mixture to wear with blue. The side-seams are plain, or have a coloured welt or a narrow stripe down them. The trousers should not be cut too wide in the leg, but easy over the body and hips.

When the servants of a family are in mourning, the coatee is made as described in the January number, page 70.

We have represented on another plate the front and back views of the present style of lounge or morning jacket, of which we have also given a pattern in our collection in diagram.

The introduction of a narrow side-body, although not new really, gives a character to the jacket, as it enables the cutter to fit it in to the waist so as to define the make of the figure with more effect, while it necessitates a much narrower back all the way down. It is single-breasted, and cut so as to cover the seat well, but not long. There are four buttons and holes at front, and the bottom of the front-edge of the forepart is rounded off a little. The collar is sewn to within a very short distance of the end of the neck, and the end is cut to run straight across at right angles with the front-edge of the forepart. The sleeve is moderately wide, and has either a round cuff, with one button and hole, or plain without a cuff. The pockets are at front of the skirts, the openings straight across, without flaps. There is a ticket-pocket outside the right forepart, and a breast-pocket either outside or inside to fancy. The edges are turned in, and stitched a little distance in. When velvet or velveteen is used, the edges may be turned in and made up plain, or trimmed with braid sewn on flat.

As being at all times useful, as well as in demand, we select a driving-coat for illustration on one of the plates we issue with our present number. The more usual shape is that of a "*sac*" with considerable compass, so as to hang gracefully and form elegant folds both at back and at front. It is long, in accordance with the present style, and also for protecting the lower part of the legs. They are usually double-breasted, with bold lapels, or, if single-breasted, the buttons are placed some distance in from the edge, so as to cross well at front. If double-breasted, there are five or six holes in the lapel. There is a long opening at the bottom of the back, with a ketch sewn on, and two holes and buttons, or an opening is left at the bottom of each side-seam, and the corners rounded off; in this case the opening is shorter. The neck is cut high, and as short as consistent. The lapel is rounded at top. The collar is low in the stand, but much deeper in the fall, and rather broad at the end, with the corner rounded off; or it is a plain stand-collar, moderately deep, and cut so as to admit of its being worn turned up and fastened at front with a "heart"-shaped tab. The sleeve is wide, and rather long. The top-side is cut with a round to cover the hand, and the under-side hollowed to clear the palm. Some have a narrow leather strap with a buckle covered also with leather, so as to draw in the width of the sleeve at the hand to fancy, and it is not unusual to have a couple of buttons in the hind-arm. The pockets are across the front of the skirts, with deep flaps; and there is one also outside each breast, with a flap. The ticket-pocket is either in the right forepart or in the top-side of the left sleeve, aslant, with a half-circular flap to cover the opening. The edges are bound with leather or with cloth, and there is a double row of stitching at the back. The seams are usually "lapped," and stitched or strapped.

The coat is generally made of drab or brown milled Devon or livery drabb of a superior quality, and lined with a checked horse-cloth of a light colour. As a protection to the legs, the bottom of the skirt at front is faced a certain width in, from nothing about half way up the front-edge, with leather over the other lining. The buttons are of wood or pearl, and usually flat, engraved, or with four or two holes and a milled rim. The holes are bound with leather, and the collar faced with velvet.

We have illustrated a smart style of morning-coat on the other figure on this plate. It is double-breasted, with a long, bold turn, and a broad lapel, cut with a sharp point, and the end of the collar made to match, with but a small "light" between, and nearly of the same width. The lapel is cut on to the forepart, and is very narrow at the bottom. There are four holes in the lapel. The waist is moderate in length, and the skirt rather short and full. Flaps at the waist-seam. The sleeve easy to the arm, with a cuff three inches deep, and one hole and button. The edges are turned in and stitched. Mixtures in fancy makes of goods, and diagonal striped or ribbed coatings, are worn in this style of coat.

Double-breasted waistcoats are much in wear, with the lapel cut off or on to fancy, and with or without a collar or any part to turn back. They are worn to fasten up three buttons only, but some have four, and consequently cross higher up at front. They are cut moderately long, and without a decided point.

Trousers for morning wear are cut easy in the leg, and to set well over the boot, but are not much sprung out at the bottom of the side-seam. The top-side is narrower than the under-side all the way down from the top. They have fly-fronts and frog pockets. Some houses are cutting their morning-trousers rather long, and not very wide at the bottom, so as to produce a few creases on the instep when the foot is even straight. There was a time when this would have been considered a proof of bad cutting, or at all events of bad making up. Custom reconciles us very readily to most things.

ON DISPROPORTION.

[From the *Complete Guide to Practical Cutting*, 3rd edition.]

There is no subject connected with the practice of the tailoring trade which requires so much study, or serves so fully to test the ability of a cutter, as that of DISPROPORTION.

The endless variety of forms which the human figure assumes opens a vast field for observation; and the difficulties arising therefrom form, as it were, a natural protection of the studious and talented practitioner.

Were it not for these differences of shape, requiring the exercise of a most discriminating judgment, and affording scope for talent of no ordinary description, ours would be but a mere mechanical art; and as much skill would be exhibited in planning a carpet to the floor of a room as in designing a correct fit for the human shape. Happily this is not the case; and, although there be some who readily adopt any means offered, which professes to relieve them of the trouble of judging for themselves, the more sensible of the profession will agree with us, in regarding the difficulties of the art as presenting the greatest encouragement for talent and ingenuity. For what inducement would there be for a person to devote his time and energies to the study thereof, if the result of his observations were not to place him in a higher position than the mere novice at the trade? That there are times when the judgment of the most experienced may be puzzled, and almost baffled, cannot be disputed, and we do not pretend to lay down in our system infallible rules for removing these difficulties.

We have never professed to be "perfect" cutters; and, even if such an idea could for a moment have gained a place in our imagination, a very small portion of the experience we have had must have long since sufficed to dissipate it.

Perfection in cutting we have ever regarded as being equally as chimerical as the philosopher's stone; and we apprehend that the attainment of the one will be coeval with the discovery of the other.

The remarks which we propose offering on the subject of disproportion, are the result of upwards of fifty years' experience; not merely theoretical, but practical. During that time we have given a degree of study to the art of cutting, especially in connexion with anatomical proportions, which perhaps few will be found to have possessed either the inclination or an opportunity of devoting thereto; and we flatter ourselves that we shall be able to lay down a series of principles, which will be found both simple and correct in their application, and, by a careful attention to which, the reader will be materially assisted in forming an accurate judgment of the requirements for the various shapes and positions of the figure; and, being made thoroughly master of the theory of the subject, he may, by observation and practice, render himself an experienced and successful cutter.

Ere we enter more fully on this difficult and somewhat complicated subject, it will be advisable clearly to define the sense in which we make use of the term *disproportion*, which we shall endeavour to do in a negative manner, by explaining what we conceive to be the principles of true proportion.

Proportion is that comparative relation borne by one part to another, which produces an harmonious effect in the whole.

As the taste of individuals and communities differs, the principles of proportion must ever be arbitrary; and thus it is, that while in some countries corpulency is regarded as a mark of personal elegance, and extreme smallness of feet as indispensable to finished beauty, we Europeans condemn both, as being inconsistent with our notions of proportions, or our conceptions of the beautiful.

In drawing, proportion forms one of the most important articles in the art, the principal subject on which it is employed being the human body.

It has long been acknowledged among artists, that the sculptures of the Greeks, from the time of Pericles to that of Alexander the Great, afford the best examples of beautiful and characteristic proportion, excelling all others both in workmanship and design; and as the figures of their deities, the athletæ of the Olympic games, and their heroes, are represented in a naked state, the outline of the form and the position of the muscles are more clearly developed than if clothed after the Roman style. The reason of this nudity by which the Greek statues are distinguished, is, that those who exercised wrestling, in which the Grecian youth placed their chief glory, always performed naked.

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMEN-TAILORS.

The election of three additional pensioners on the funds of this charity, and the nomination of one to be placed on the "Stultz Foundation," which was fixed for the 27th ult., took place at too late a period in the month for us to publish the names of the successful candidates in the present number; we shall, however, give them, with the numbers they have polled from the commencement of their appeal to the suffrages of the subscribers, so as to convey the information to all of our readers who take any interest in the welfare of this Institution, or in any particular case.

We are surprised to find so small a list of applicants—thirteen—on this occasion; and are at a loss to account for the circumstance. As compared with former elections we remember, this particular one shows a considerable falling off in the number of candidates; while, on the other hand, by reducing the list, it improves the chances of those whose infirmities compel them to appeal to the subscribers for their recommendation and support by their votes. Although we find, by the statement accompanying the voting-paper, that, since the foundation of the Institution, TWO HUNDRED AND EIGHTY-FOUR PENSIONERS have been placed on its funds, and sixty-one remain, including twenty-four widows of deceased pensioners, we should wish to see its utility still further developed; but we are aware that the extension of the blessings thus dealt out, must depend upon the amount of support the Institution receives from the trade, both masters and journeymen; and it is the knowledge of that fact, which induces us to desire more vigorous exertions on behalf of the charity—an increase to the capital and annual income—to ensure the result we, in common, we hope, with all who are well-wishers to the Institution, would wish to see realized.

HER MAJESTY'S LEVEES.

H.R.H. the Prince of Wales will hold a levee on behalf of the Queen, at St. James's Palace, on Wednesday, the 22nd inst. All presentations on this occasion will be considered as equivalent to presentations to Her Majesty.

Our readers will find full particulars of the New Court Dress to be worn by civilians on this occasion, with a well-executed coloured illustration of the costume, in the April (1869) number of the GAZETTE OF FASHION, copies of which are still on sale, price 2s. each.

VOLUNTEER-SERGEANTS' DISTINCTIVE BADGES FOR PROFICIENCY IN EXAMINATION.

According to recent orders, Sergeants in the Volunteer force who have passed the examinations for efficiency which have lately taken place at the different localities appointed for the purpose, are, with the permission of their commanding officers, allowed to wear a silver embroidered star, of the size used to denote marksmen, over the *chevrons* on their arms.

THE REPORT OF FASHION.

It is a source of great satisfaction personally to be able to assure the numerous patrons of the above work, that their interests, and the character of the "Report of Fashion," have been carefully protected in the forthcoming issue for the Spring and Summer, and that, having had the advantage of the presence of our principal artist, in this country, no inconvenience whatever has been caused to the publication by the interruption of communication with Paris for so long a period. We may even hope that the observations which our talented artist has had the opportunity of making, during his stay in the metropolis, and the information upon details which he may have taken advantage to store up, will tend to impart an increased value to his spirited illustrations of the prevailing styles of the day, which have given such universal satisfaction to the trade. We need no further evidence of this fact than that afforded by the plates we have lately published in our monthly work, the GAZETTE OF FASHION, which, it must be admitted, fully maintain the reputation which this magazine has acquired, for the correctness and efficiency with which the different styles of male costume in general wear are delineated.

Judging from the progress made by our engravers, we have every reason to hope that the forthcoming plate will be ready for publication at an earlier period of the month than usual, without causing any sacrifice in the execution.

Although this work has now been before the trade something like half a century, and its properties fully known and, we hope we may add, esteemed, with the number of new houses constantly springing up, some few particulars respecting its character may be permitted, for the information of those firms who are not acquainted with its nature.

The "Report of Fashion" consists of a large highly coloured and well executed engraving of twenty-three figures, illustrating the different fashionable styles of dress for each season—designs collected from the leading houses in town. They comprise morning and evening dress; ladies' riding habits; youths' and children's dresses; lounge costume; and the various garments in general wear. As a proof of the excellence of the drawing, and of the manner in which they are engraved, we need not further remark than to state that they are the productions of artists who have been long engaged on our works, and with whose talents the trade is familiar, from the many specimens we have placed before them from time to time. Beside a careful delineation of the details of the garments, the different patterns in the new goods are accurately illustrated, giving an additional value to the work, as they are copied from specimens furnished by the leading mercers and woollen houses.

There is also a collection of patterns in diagram, reduced to a scale for the convenience of being drafted to any size for which the style is suitable, in which will be found the newest and most fashionable styles, and two sheets of patterns in full size. The letter-press accompanying the work furnishes copious details on matters connected with the trade, and fully describes the various *minutiæ* of fashion, making up, and a review of the new goods for the season.

We carefully avoid all novelties which have only eccentricity of shape to recommend them, and merely select those styles which any respectable trade may recommend with credit to themselves, and satisfaction to their customers.

The subscription for the year is £1 1s., *if paid in advance;* or a single copy may be purchased for 12s. 6d., free by post to all parts of the United Kingdom, and at the book-post tariff to the colonies and our possessions abroad, as well as to the principal cities on the Continent, varying from 6d. to 1s. per copy.

Those of our patrons who may wish their copies sent for enclosure with goods, are requested to give us early intimation, to prevent disappointment.

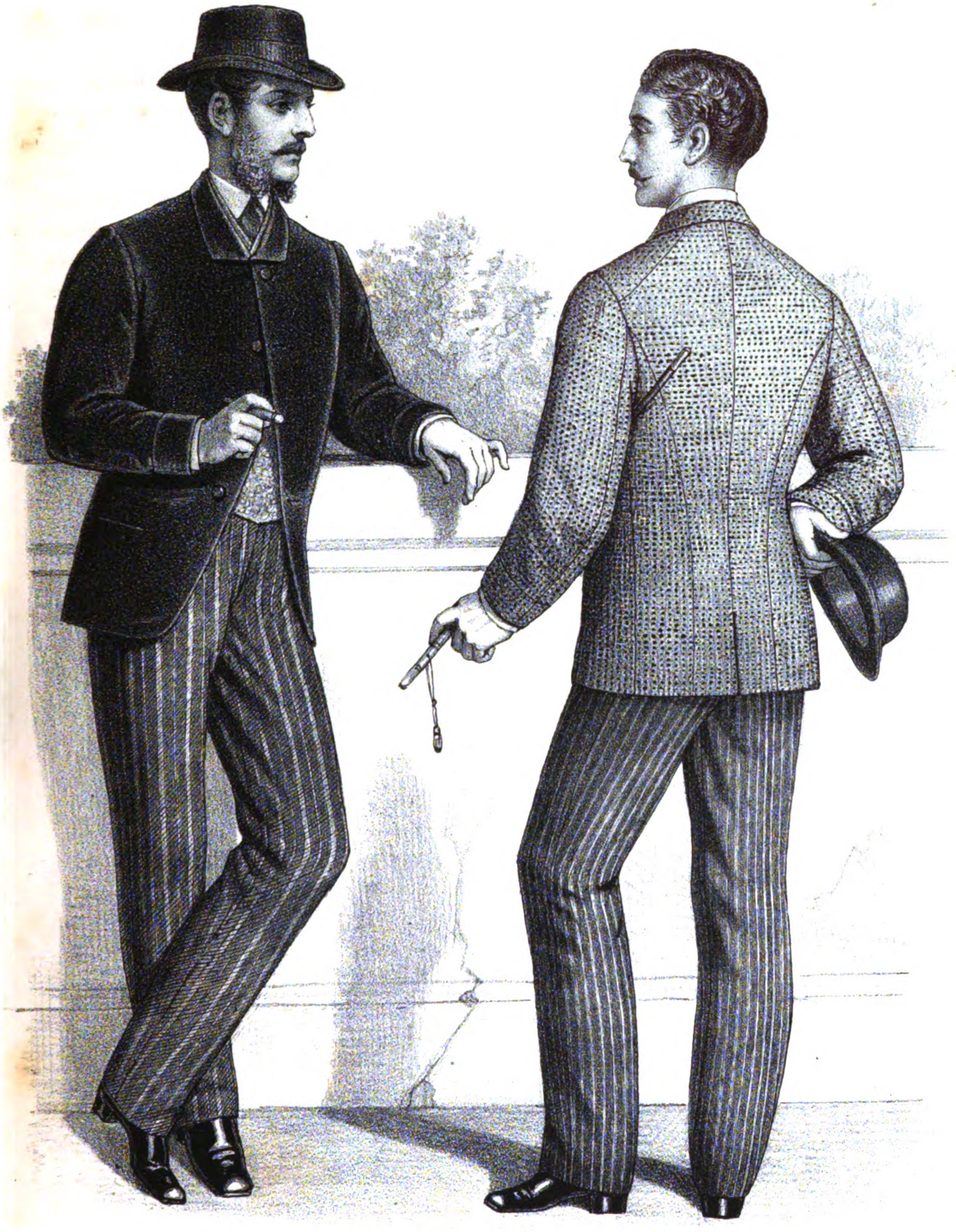
DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1506 AND 1507.

Diagrams 1, 2, 8, 10, 11, 13, and 14, are the pattern of a coatee for a footman's undress livery, as illustrated on two of the figures on the plates we issue with the present number. The coat is produced easy to the measure, as the cloth used for liveries is generally of a stouter make than superfines, and more ease is required by servants in the performance of their work.

Diagrams 3, 5, 7, 12, and 15, are the pattern of the lounge-jacket represented on one of the plates published in this month's number.

Diagrams 4, 6, and 9, illustrate the article on Crookedness and Straightness, which we present to our readers with a view to inviting an inquiry into the method for determining this feature in the forepart of a coat.

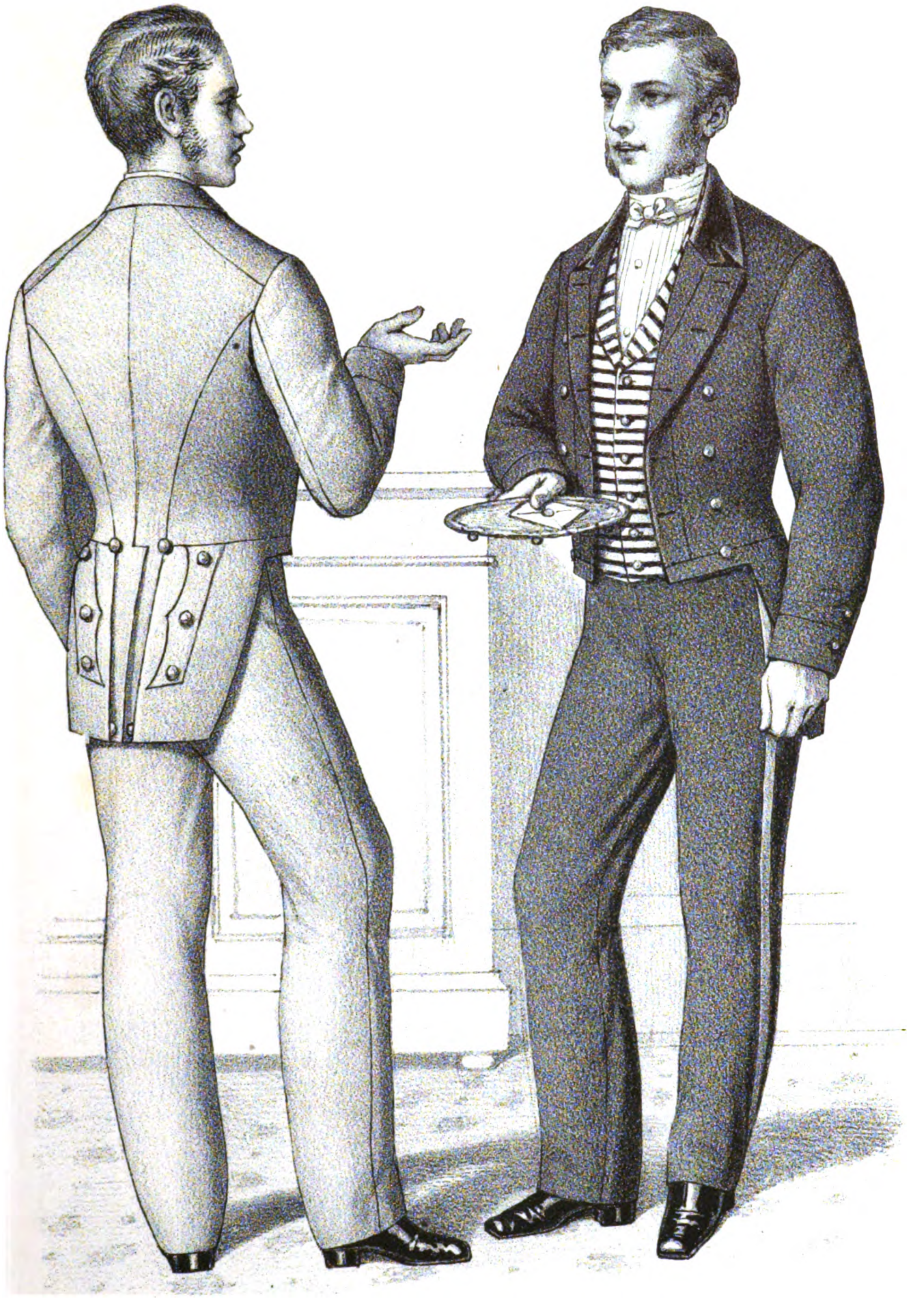


M. Charpentier. del. Kell Bros Imp. London. March 1871.

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place, Regent Street, W.



M Charpentier del. *Kell Bros. Imp. London* *March 1871*

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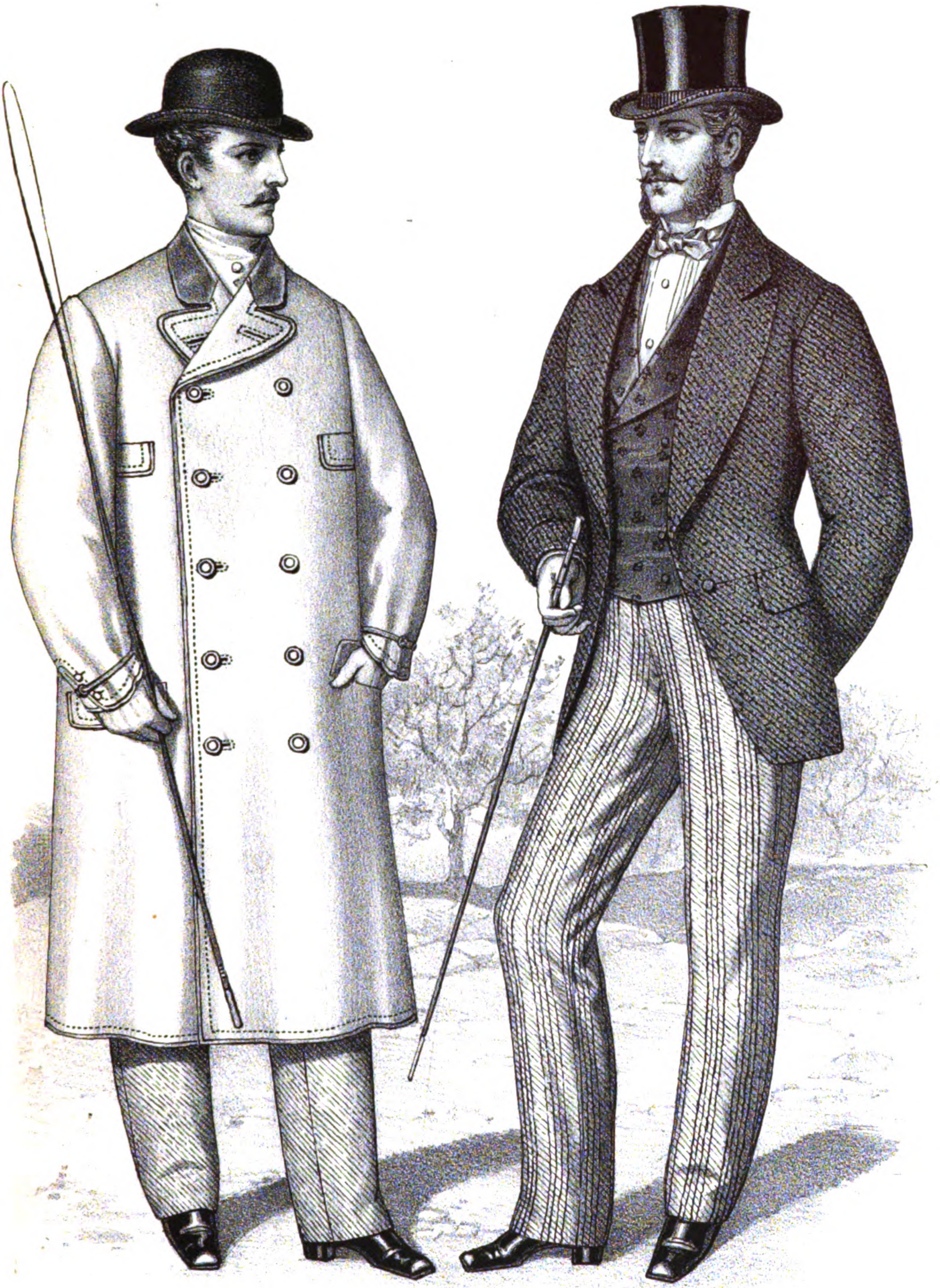

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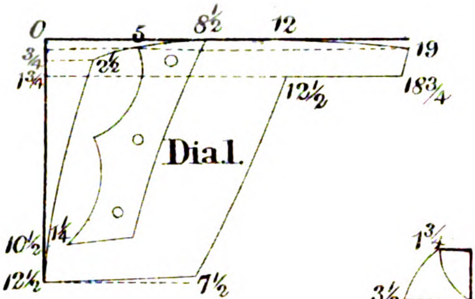
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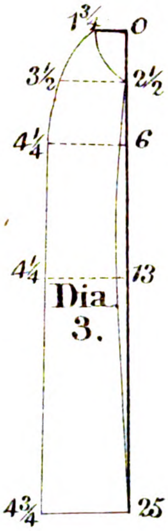
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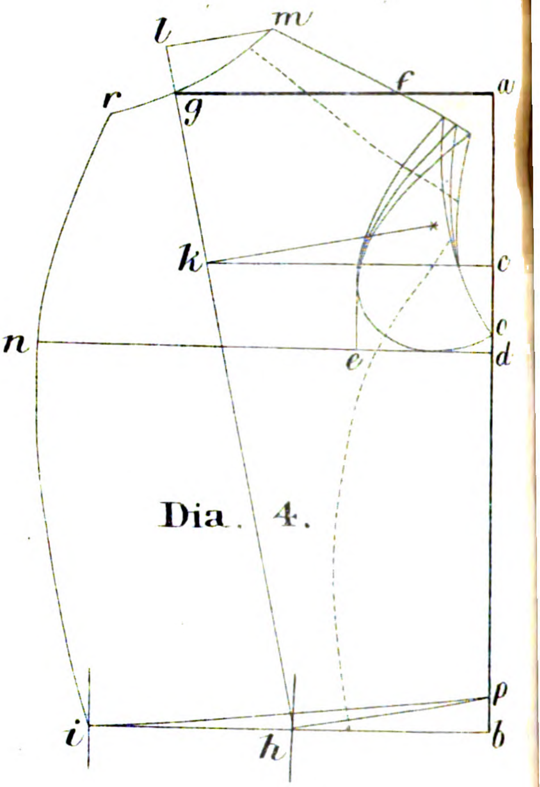
4¾
25


Dia. 4.
l
m
r
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k
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n
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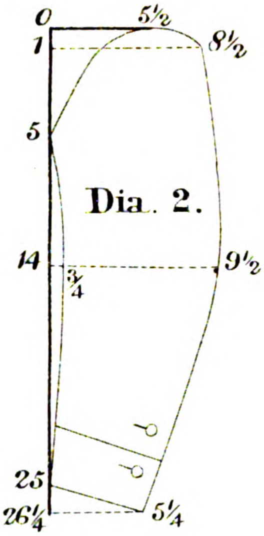
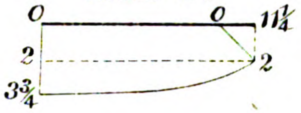
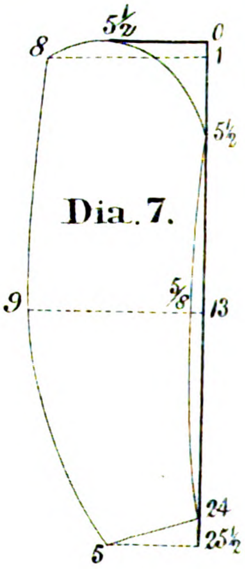
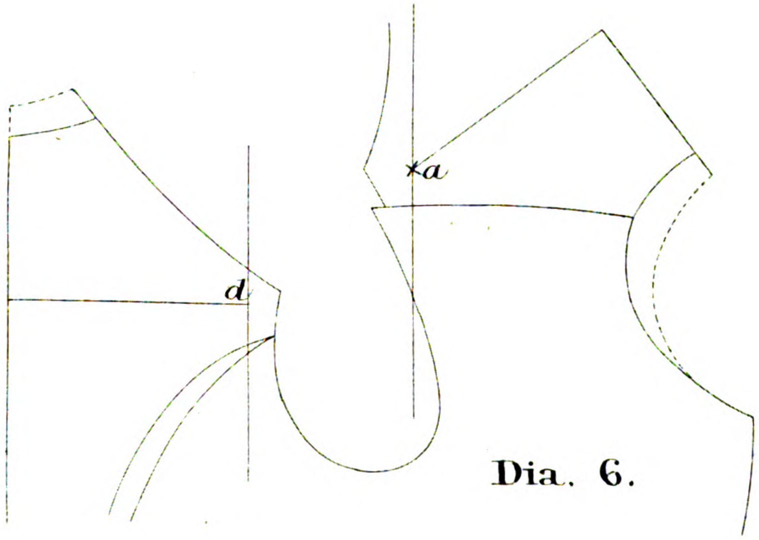
b


Dia. 2.
0
5½
1
8½
5
14
¾
9½
25
26¼
5¼

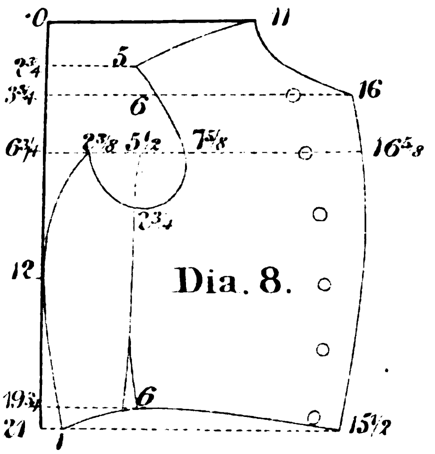
Dia 5.

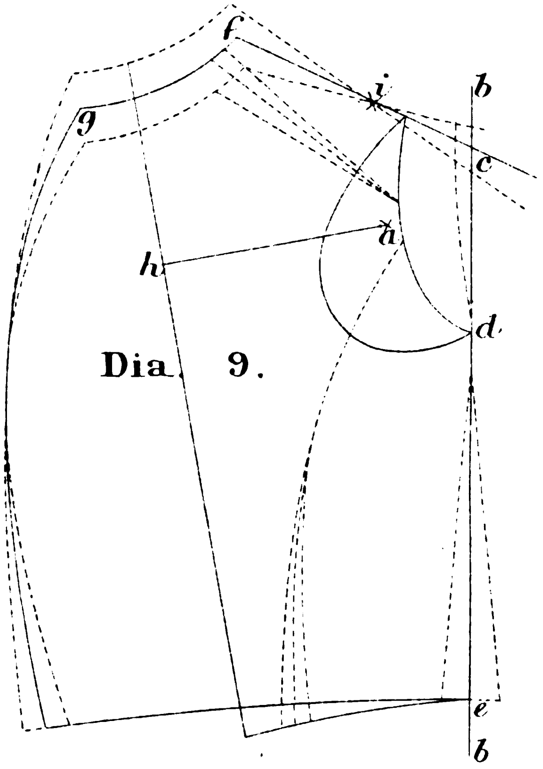



Dia. 7.
5½
0
8
1
5½
9
⅝
13
24
25½
5

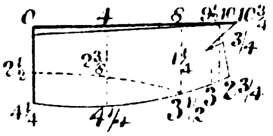

Dia. 6.

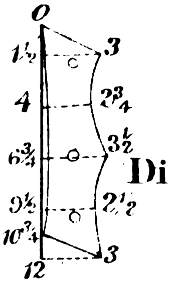
G. C. Minister.

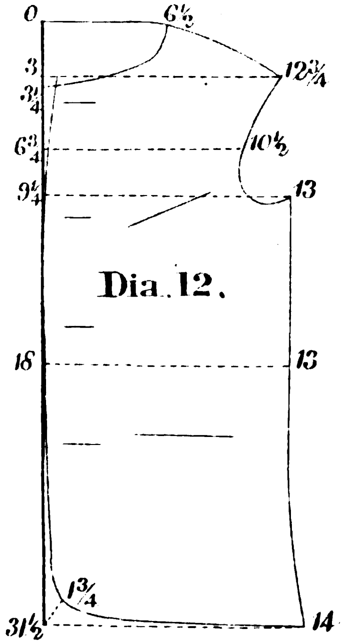

Dia. 8.
0
11
2¾
5
3¾
6
16
6¼
2⅜
5½
7⅝
16⅝
2¾
12
19¾
6
21
1
15½

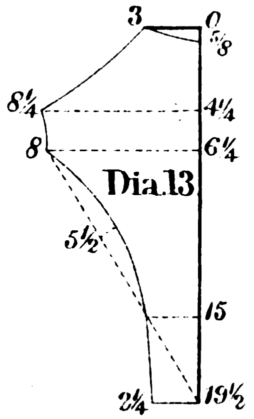

Dia. 9.
f
i
b
g
c
a
h
d
e
b

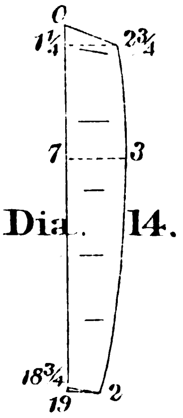
Dia. 10.

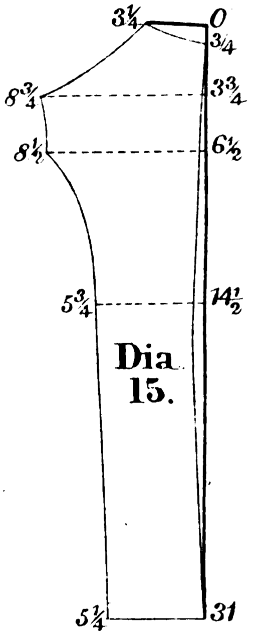

0
4
8
9½
10
10¾
¾
2½
2⅜
1¼
4¼
4¼
3½
3
2¾


Dia. 11.
0
1½
3
4
2¾
6¾
3½
9½
2½
10¾
12
3


Dia. 12.
0
6½
3
12¾
¾
6¾
10½
9¼
13
18
13
1¾
31½
14


Dia. 13
3
0
⅝
8¼
4¼
8
6¼
5½
15
2¼
19½


Dia. 14.
0
1¼
2¾
7
3
18¾
19
2


Dia. 15.
3¼
0
¾
8¾
3¾
8½
6½
5¾
14½
5¼
31

Keil, Bros. Lith. Castle St. London

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 300. APRIL 1, 1871. VOL. 25.

MM. LES MAITRES-TAILLEURS EN FRANCE.

Nous avons l'honneur de faire savoir aux Maîtres-Tailleurs en France, qui sont abonnés à nos deux journeaux de modes d'hommes, que les numéros de notre journal mensuel, la "GAZETTE OF FASHION," qui, à partir du mois d'Octobre passé, n'ont pas pu leur être expédiés, à cause de l'interruption dans la circulation de la poste, ne seront pas compris dans leurs abonnements, à moins qu'ils le désirent et nous les fassent demander. Nous prolongerons leurs abonnements jusqu'à concurrence des numéros qu'ils n'ont pas reçus dans l'intervale d'Octobre à Mars.

De même pour notre journal le "REPORT OF FASHION," dont l'exemplaire pour l'hiver de 1870 n'a pas pu leur être envoyé à cause du service des chemins de fer ayant été suspendu. Nous aurons le plaisir de comprendre celui pour cette saison dans leur abonnement de l'année passée, afin de ne pas leur faire aucun préjudice par l'interruption.

Nous profitons de cette occasion pour exprimer à messieurs nos abonnés à Rome nos regrets de l'inconvénient qu'ils ont éprouvé à ne pas reçevoir les exemplaires du "REPORT OF FASHION" pour l'hiver passé, que nous leur avons expédiés au moment que la circulation de la poste s'est trouvée interrompue par le siège. Sitôt que nous étions au courant de de l'ennui que cette circonstance avait produit, nous nous sommes hâtés de le remédier le plus possible, en leur envoyant des nouveaux exemplaires pour remplacer ceux qui étaient égarés.

ON CROOKEDNESS AND STRAIGHNESS OF FOREPART.

(*Continued from page* 83.)

Ere we proceed further on a consideration of "*what affects the straightness of forepart,*" we would stay for a moment to notice a peculiarity connected with the variation in the height of neck, which is suggested by the diagram designed to illustrate the effect produced in the straightness of the forepart, by

the various alterations we have already alluded-to as occurring at the waist and at the neck. It is with some a matter of considerable surprise, that while, as a *principle*, the method of determining the height of neck by a proportion of the breast-measure, is contrary to all reason, in *practice* it is found to apply with so trifling an inaccuracy; for the testimony of thousands of experienced cutters, who invariably adopt this plan, would show that by no other single cause are so *few* alterations rendered necessary as by the neck being cut either too low or too high. And yet this would not appear so extraordinary, were we to bear in mind the extremely trifling variation which occurs in the actual height of neck, which, indeed, is very far less than is generally estimated. This may be accounted for by the fact that the trade in general has fallen into a very incorrect notion of what constitutes the height of neck.

Most systems for forming a back, contain a horizontal line, passing across to the centre of the back-scye or pitch of the hind-arm-seam, as represented on diagram 11 by the letter C. The height above this point is generally considered as forming the height of neck; hence we are accustomed to say that 4½ inches is the proportionate height of neck for a man measuring 18 inches breast, or if we proportion from the height of figure, for a person standing 5 feet 8 inches high; in either case meaning that the proportionate distance from A to C is 4½ inches. But when we compare the different results obtained in determining the height of neck by a proportion of the height of the figure, or of the size of the breast, the disparity is so great that we are at once convinced that one must be very far from correct; and this one, by the mere superficial theorist, would be pronounced to be that derived from the breast, there being no analogy between lengths and widths. For instance, take three figures of the same height—say 5 feet 8 inches—but differing in size; one being only 14 inches in the chest, the second 18 inches, and the third 22 inches; the proportion of the height would give for each of these 4½ inches for the height of neck, while the proportion of the breast would be for the first only 3½, for the second 4½, and for the third no less than 5½—the two extreme sizes—each differing as much as a whole inch from the disproportionate size.

Now, the question arises, if the quantity given by proportioning from the breast-measure be so very far from correct, how does it occur that so far larger a number of clever practical cutters adopt that plan; and, moreover, what will account for the comparatively few alterations arising from a defect in this particular?

To answer this question, we will observe that the distance from A to C does *not* constitute the height of neck, but that it also comprises a portion of the scye; and not only is a part of that distance governed by the size of the scye, but the larger proportion thereof. This is illustrated by diagram 11, where it will be seen that the distance from B to C consists exclusively of scye, while the shorter distance from A to B is above that which constitutes the height of neck, or is liable to be varied thereby. Diagram 1, which represents a back view of the body, affords a further illustration of our remark.

Supposing, for argument's sake, that for a proportionate figure, both in height and size, the point B were equi-distant from A and C, then it is evident that in all cases the distance between B and C must be regulated by *size* (whether of breast or shoulder), and the distance from A to B by the *height*. The most superficial observer must at once be convinced of the fallacy of giving the same height from C to A for the 14-inch breast as for the 22 breast; because it is evident, since the distance from B to C is one-eighth of the size, the 14-inch size has, in reality, ONE INCH *greater height of neck* than the 22 size, although both are professed to require the same, the height of figures being alike.

On the other hand, in proportioning from the breast, although the advocates of the proportion of height would contend, that for the extremes selected there is a disparity of two inches, it will be seen that in reality there is only one inch—the 14-inch size have ONE INCH *less height of neck* than the 22 size. What, then, is the result to be apprehended in adopting the plan of proportioning from the breast? Simply this (as illustrated above): that for the 22-inch size, we have half an inch greater height of neck than the proportion; and when we consider that the effect of this is just to give one quarter of an inch (1) greater length of forepart, it cannot remain a cause of wonderment that so few alterations should be rendered necessary by this monstrously erroneous principle, leaving out of consideration the *practical* fact, that in such figures the ordinary accompanying peculiarities are such as to render this extra length rather beneficial than otherwise. "By parity of reasoning" the proportion of the height would cause the 22-inch size to be half an inch too low in the neck, and, consequently, the forepart a quarter of an inch too short—an error which, however inconsiderable in itself, is, to say the least, on the wrong side.

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMAN-TAILORS.

The Anniversary Dinner of this excellent Institution will take place some time next month, but due notice will be given by the committee, of the exact day which may be fixed upon.

At a meeting of the directors and friends of this Institution, which was held at the office on the 15th ult., for the purpose of organizing measures in connexion with the usual Annual Dinner, a list of gentlemen who were willing to act as Stewards for the occasion was handed in; and, if we may judge of the attendance at the dinner by the numerous gentlemen who have offered their services to ensure a large meeting on the occasion, we may anticipate a better attendance of the friends of the Institution, and may hope that the Secretary will be able to announce a liberal amount contributed to the funds of the charity.

It may not be generally known by the trade that this Institution, like others formed for charitable purposes, is dependent, to a certain extent, upon the amount collected at the anniversary dinners, to enable the Committee to defray the current expenses of the year; as, without this important addition to their funds, they would either have to draw upon the capital invested, or, what would be equally painful, be compelled to circumscribe the relief to the pensioners. It would appear, from a statement issued by the Committee, that, reckoning the annual expense, in round numbers, at £2000, the available income in capital invested, ground-rents, and annual subscriptions, produces, at the present time, £1330, leaving a deficiency of £670 to be made up at the dinners. It will therefore be seen, that the collections on these festive occasions, are more important than many might have supposed.

We are aware that some persons have a dislike to public dinners, and look upon them as mere opportunities afforded to epicures for the gratification of their taste for the good things of this life; and that advantage is taken of the favourable humour the company is in after the good cheer of which they have partaken, to appeal to their generosity on behalf of some one or other charity. Whatever amount of truth there may be in this view, the means employed must be overlooked while the end is satisfactory.

It would be derogatory to human nature to suppose that such a proceeding was necessary to enlist our sympathies on behalf of a praiseworthy undertaking, or that special appeals should be required to incite us to perform an act which would bring its own reward.

Anniversary dinners like that we have announced to take place next month, afford desirable opportunities for drawing together the members of the trade, and of others interested in its prosperity, which would not otherwise be met with, and are calculated to engender a good feeling among them. If the eloquence of the chairman, in advocating the cause of the charitable institution in which they are interested, should so represent its advantages, and point out the blessing resulting from the liberality of the trade, as to loosen the purse-strings of the company, surely no one can find fault with the result; each one present should only feel too happy in being an humble means of promoting the utility of the society.

There is no doubt but the Stewards will intimate to their immediate friends the day fixed for the dinner; there will, however, be no impropriety in our publishing their names, so that in the event of any omission of a notice, our readers may know to whom to apply for tickets. Such an array of names as the following we have seldom seen announced:—

Mr. Bennett, 44, Conduit Street, W.
„ Bernau, 40, Conduit Street, W.
„ Besch, 10, Hanover Street, W.
„ Blackmore, 31, Brook Street, Bond Street, W.
„ Browne, 157, New Bond Street, W.
„ Cartwright, 62, Grosvenor Street, W.
„ Cook, T. W., 8, Clifford Street, Bond Street, W.
„ Creasley, 21, London Wall, E.C.
„ Cutler, E., 8, Hanover Street, W.
„ Edwards, J. H., 9, Hanover Street, W.
„ Green, 35, Saville Row, W.
„ T. A. Guthrie, 12, Cork Street, W.
„ Harrison, 39, Sackville Street, W.
„ C. Hill, 3, Old Bond Street, W.
„ Johnstone, J. B., 34, Sackville Street, W.
„ Landon, 7, New Burlington Street, W.
„ Lewis, 18, St. James's Street, W.
„ Lewis, R. B., 18, St. James's Street, W.
„ M'Callan, 5, St. James's Street, W.
„ M'Callan, E., 5, St. James's Street, W.
„ Manning, 124, New Bond Street, W.
„ May, 4, Sackville Street, W.
„ Meyer, 36, Conduit Street, W.
„ Poole, Saville Row, W.
„ Pulford, 65, St. James's Street, W.
„ Schacht, 13, Sackville Street, W.
„ Stohwasser, 39, Conduit Street, Bond Street, W.
Messrs. Thompson and Son, 11, Conduit Street, W.
Mr. R. Wain, 10, Clifford Street, W.

The last election of pensioners, in February, took place too late in the month to allow of our publishing the result in the March number of our work, and we intimated our intention to give the names of the four successful applicants in our present number. We have the pleasure of communicating to those of our readers who take an interest in any journeyman member who may be seeking to be placed on the list of pensioners, the result of the poll on the 27th of February, from which they will judge of the chance any candidate may have at the next or succeeding elections.

Those names with an asterisk before them, have been elected by the number of votes; and George M'Lachlan, No. 10 on the list, who had been the longest time member, and had polled the greatest number of votes after the lowest successful candidate, was placed on the Stulz Foundation:—

Adams, Samuel . . .	1823
Ashbury, Frederick . .	1065
Bromwell, Thomas . .	325
*Freeman, John . . .	4179
*Gill, Joseph	4242
Johnstone, Edward . .	1257
Laing, James . . .	2233
Lewis, Robert Hugh. .	760
Mallan, Charles . . .	125
**M'Lachlan, George . .	3062
Morgan, Alexander . .	1145
*Penney, Edward. . .	4106
Taylor, Francis . . .	390

We cannot but express our surprise—and have no doubt but that it is shared by many others—that, of the number of journeymen-tailors in London and in the principal provincial towns, who are constantly employed at good wages, so few, comparatively, contribute towards supporting an Institution from which they *alone* can derive any benefit. The sum required to constitute them members is so trifling, that, with a very small PERSONAL sacrifice, the cost would not be felt.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1511 and 1512.

Diagrams 1 and 11, illustrate the concluding portion of our article "On Crookedness and Straightness of Forepart," which appears in our present number, and was commenced last month. Although some of the remarks were more pertinent to the period when the article was originally written, on account of a spirited controversy which was at that time being carried on by the writer and a talented member of our trade, who, when living, strongly advocated a particular doctrine of his own with reference to the "*height of neck*" question; still the general bearing of the observations and the weight of the reasoning tell with equal force at the present time, and may be advanced by us in support of the principle of cutting we have always advocated—that based on proportions of the *breast-measure*, in opposition to *admeasurement*.

Diagrams 2, 5, 7, 10, 12, and 13, are the pattern of a double-breasted morning-coat, one of the leading styles for the season. The lapel, diagram 5, is sewn on to the forepart. It is moderate in width at top, but narrow at bottom. The skirt is short, and well rounded off at the bottom, so as to give the coat a light appearance suited to summer.

Diagrams 3, 4, 6, 8, 9, 14, 15, and 16, are the pattern of the most prevailing style of riding-habit for ladies, which is also well illustrated on one of the plates we issue with the number of our work for this month, according to our usual custom.

The back is not cut to a disproportionate width, and the waist is still inclined to be cut short. The bottom of the front-edge is cut away a little, so as to form a small skirt. There are two pieces taken out under the bosom, as the effect is improved by this plan. The piece between the two plaits is very narrow at the bottom in proportion to the width at the top, so as to produce the effect of a small waist by the difference between the upper and lower part. It will be noticed that the two edges of the back plait are carried up rather higher than those of the front one, and the width of the front plait at the bottom is less than the back plait.

We have given the pattern of the train. Diagram 15 represents the top or upper portion, and diagram 16 the lower or under side. The run of the bottom-edge is shown on the diagrams. The train is cut from six to nine inches longer at front down the centre line than the length taken to the ankle. As seen on the sheet of patterns, the right-edge of diagram 15 is the *right* side-seam, as a greater amount of round is allowed on to that edge for the position of the body when the lady is seated in her saddle. The under-side is also cut with a round on each side-seam, and the fulness at top plaited and gathered in on to the narrow waistband (diagram 3), which is fastened by a small buckle and strap. There is a broad "box"-plait at the centre of the under-side of the train at top, and the remainder plaited in regularly in plaits about an inch wide. The facing to the opening of the pocket is cut on as shown on the diagram. As this pattern was drafted for 17 inches breast and 11 inches waist, the several quantities marked on the diagrams refer to the divisions of the Graduated Measures, and not to the divisions on the ordinary tape-measure, which would only be used if it were required to produce a pattern for a lady measuring 18 inches breast.

We may be allowed to offer a few remarks on the disproportion which is sometimes found in the relative size of the waist to the breast-measure. Unless especially ordered by a medical man as a remedy for ladies in certain cases of disease, we rarely meet with many disproportionate figures on horseback, consequently the brain of the cutter is less taxed in that respect than when cutting for men.

Disproportion in the size of the waist, may arise from the bosom being less prominent than the average, or from the lady being actually larger in the waist in proportion to the measure round her chest, and her bosom be of the ordinary degree of fulness. This must be carefully observed by the person taking the measure, as the treatment differs for the two makes. In cases where the disproportion arises from a deficiency in the fulness of the bosom, the difference between the breast and waist regulating the hollow under the bosom, this space or these spaces, if there be two plaits as in our diagram, will be proportionately reduced in size to agree with the figure; for if, in cutting for a lady with less than the average amount of bosom, the opening at the bottom of the plait were made to the same size as for a proportionately made woman, we should produce too great a fulness at the top for her figure. It is not, however, prudent to make this defect in the lady's form more apparent to the eye, by producing the forepart in accordance with the real measures; but in such cases it becomes the duty of the cutter to disguise the deficiency, and contrive by exercising his judgment to give the desired appearance of roundness. For this purpose, the quantity taken out under the bosom, may exceed that which would be indicated by the two measures, and the size of the waist made up at the seam under the arm. The deficiency in figure must then be made up by artificial appliances, such as flannel, wadding, or crinoline, which answers the best, as it retains its firmness more permanently, and produces a better result.

Stout women are seldom proportionately made; the bosom is very prominent, and the waist also large in proportion to the breast-measure. The difference between the breast and waist measures would not give a sufficient hollow under the bosom to suit the figure, and the bosom would, consequently, be unnaturally compressed. For this make, it would be necessary to allow on to the front-edge of the forepart from the breast downwards, as directed in our system for cutting riding-habits, according to the difference between the actual measure of the waist and that which we should consider proportionate according to the standard we establish—viz., one-third less than the breast. This plan would have the effect of increasing the hollow under the bosom, as well as shortening the front-edge of the forepart which this make of bust requires, while the necessary length from the shoulder *over* the bosom is retained.

To those of our readers who have considerable practice in this branch of our trade, our remarks may not possess much novelty; but to the majority, who have generally but little experience in this department, our observations will be acceptable, and the information given, of some value.

NEW STYLES OF LADIES' RIDING-HABITS.

According to our usual custom each year, in the present month, we have prepared especially for our patrons, a plate illustrating the newest designs for Riding-Habits, which we extract from our work, the "Report of Fashion" for the season. The following particulars, with the pattern in diagram, will furnish all necessary information:—

Single-breasted is still the prevailing form. The waist is short, and the back is cut to a medium width only across to the back-scye, which is moderate in depth. The side-seam is well curved, and the back cut narrow at the bottom. The jacket-skirt is rather long but narrow, and rounded off at the bottom. It is lined with cloth, or interlined with stout soft linen and lined with silk. The forepart is cut with a point at front, so as to form a small skirt, which admits of the habit being cut longer at front, without binding. The sleeve is easy, and made up with a pointed cuff and two buttons or holes, or it is trimmed as shown on the figures. The front of the habit is fastened by hooks and eyes or by buttons and holes as preferred, but there are buttons sewn on to the left forepart, even when the front is fastened by hooks and eyes. A narrow stand-collar is sewn on to the neck. The body and back are lined with a light-coloured silk, quilted and stitched on to a thin flannel. A thin crinoline or horsehair is sewn down the foreparts, with a band the crossway laid on it. A little wadding is advisable at the front of the scye and in the hollow of the shoulder. If necessary, to improve the figure, pieces of flannel, sewn one on to the other, are fastened at the top of the plaits under the bosom. Care must be taken to keep the bottom-edge of the habit very easy, as by that means the body will fit well in to the small of the waist, and sit freely over the rise of the hip. We have illustrated a very effective design for trimming the front, back, and sleeves, with tracing and fancy braids. Trimming is much in request. A less elaborate figure may be substituted, or simply a braid on the edges and a "crow's-foot" at top of the side-seams, and on the sleeve.

Blue of a bright shade, brown of a rich full shade, claret, and black, are all worn; with fancy twist buttons or olivets.

Riding-trousers are now indispensable for ladies, owing to the shortness of the train. They are cut tight to the waist, easy over the body and upper part of the leg, but rather small on the foot, with narrow straps sewn on to both sides, and the top-side well hollowed for the instep. Some are fastened with a buckle and strap behind. They have fly-fronts, which open to the leg-seam, or to within a short distance of the top. It is usual to line cloth trousers with chamois leather at the seat and part of the leg. When not made of cloth like the habit, they have the upper part of leather, with cloth legs from the knee downwards.

* * *

We have illustrated on one of the plates with this number one of the present styles of morning-coats, which is also represented by the pattern we give in our collection. It is made up in fancy coatings and Melton cloths. The edges are bound narrow, or turned in and stitched. The shape of the skirt at front differs from that shown on the pattern in diagram, purposely so as to form a variety.

The style of jacket shown on the figure of a youth is useful for general wear. It is cut like a lounge-jacket, and made to fasten with one button only. The bottom of the front-edge is well cut away, and rounded off. The collar is low and narrow, and rounded off at front. Sleeve plain, with a round cuff, or with one button and hole. Fancy articles in angola are frequently employed. The edges are turned in and stitched. The pockets are at front, across the skirts, without flaps to the openings.

GROOM'S LIVERY.

We resume our delineation of the styles of livery worn by different men-servants in a household, and this month illustrate the shape and appearance of the livery for a groom.

Although grooms vary considerably in age, the same style is worn by all. The waist is cut long, and the hip-buttons are wide apart. The skirt is very short, and cut with but little compass. The breast is cut small, as the coat is worn buttoned up close to the neck, and to fit close to the body. The collar is low and narrow, small at the end, and usually square. But a small lapel or step is allowed on to the end of the neck, as there is scarcely any turn. The sleeve is of the ordinary shape, not too wide, and has a cuff with one button in it, and one above. There are six crest buttons at front, and three in the side-edge, about ten inches long. The pockets are in the plaits, and made of shalloon, and one in the left breast-facing. The forepart is faced with cloth, and a facing of the same is sewn down the front-edge of the skirt, about five inches wide at the top, and narrow at the bottom.

Some grooms' frocks are edged; others have a coloured shalloon lining to the skirt to match the facings of the livery, but the collar and cuffs always match the coat. It is not unusual for the frock to be of a different colour to the livery worn by the other servants of the establishment. "Queen's mixture," with covered moles, is very much adopted; as also is blue, with a velvet collar, as represented on the plate. With blue, crest buttons are worn.

The waistcoat is cut very long, and is made with a narrow roll-collar or with a plain step-collar; but in either style to button up high. The lower button and hole are placed a little distance from the bottom, so as to form a small skirt. The waistcoat is cut straight on the bottom-edge, and the side-seams and back-seams left open about four inches, to give liberty on the hips. They are worn with sleeves, which are made of stout white cotton or of brown holland, according to the article made up in the forepart. When made of striped toilanet or valentia, the stripes should run *down* the forepart, and not *round* the body, as for footmen.

Leather breeches to fit moderately tight to the leg, but quite tight from the knee downwards, are considered the most stylish. They are cut long to reach on to the calf, and have four pearl "four-hole" buttons at the knee, and a small one in the garter. They are made with a "split" fall, and have frog-pockets with welts.

Grooms also wear drab cord or cassimere breeches, but these are cut full in the thigh and long, so as to hang in a small fold over the knee. At the knee they fit quite close, and have pearl "four-hole" buttons. The side-seams are plain. They are made with "split" falls, and have frog-pockets with welts. Sometimes the leg-seam is strapped at the bottom, to counteract the wear of the flap of the saddle. There should be plenty of stride and seat, and the breeches not cut too high upwards. Gaiters are cut to reach from the small of the leg to the sole of the shoe, and to fit quite loosely at the ankle, but close at the top. The tongue, one half of which is cut on to the gaiter, is small, and not much pointed on the foot. The three upper buttons are placed at the same distance as those at the knee of the breeches, but the others as on the gaiter for a footman. The edges are bound with Prussian binding or galloon, or turned in and double-stitched.

THE NEW COURT-DRESS FOR DRAWING-ROOMS AND LEVEES.

The new style of Court-dress ordered to be worn by *civilians* at Her Majesty's Drawing-rooms and Levees, was accurately illustrated on a special plate issued with the April number of this work for 1869; and we published at the same time the full particulars, together with a pattern, so as to place before our readers all necessary information, to enable them to undertake any orders which might be entrusted to them.

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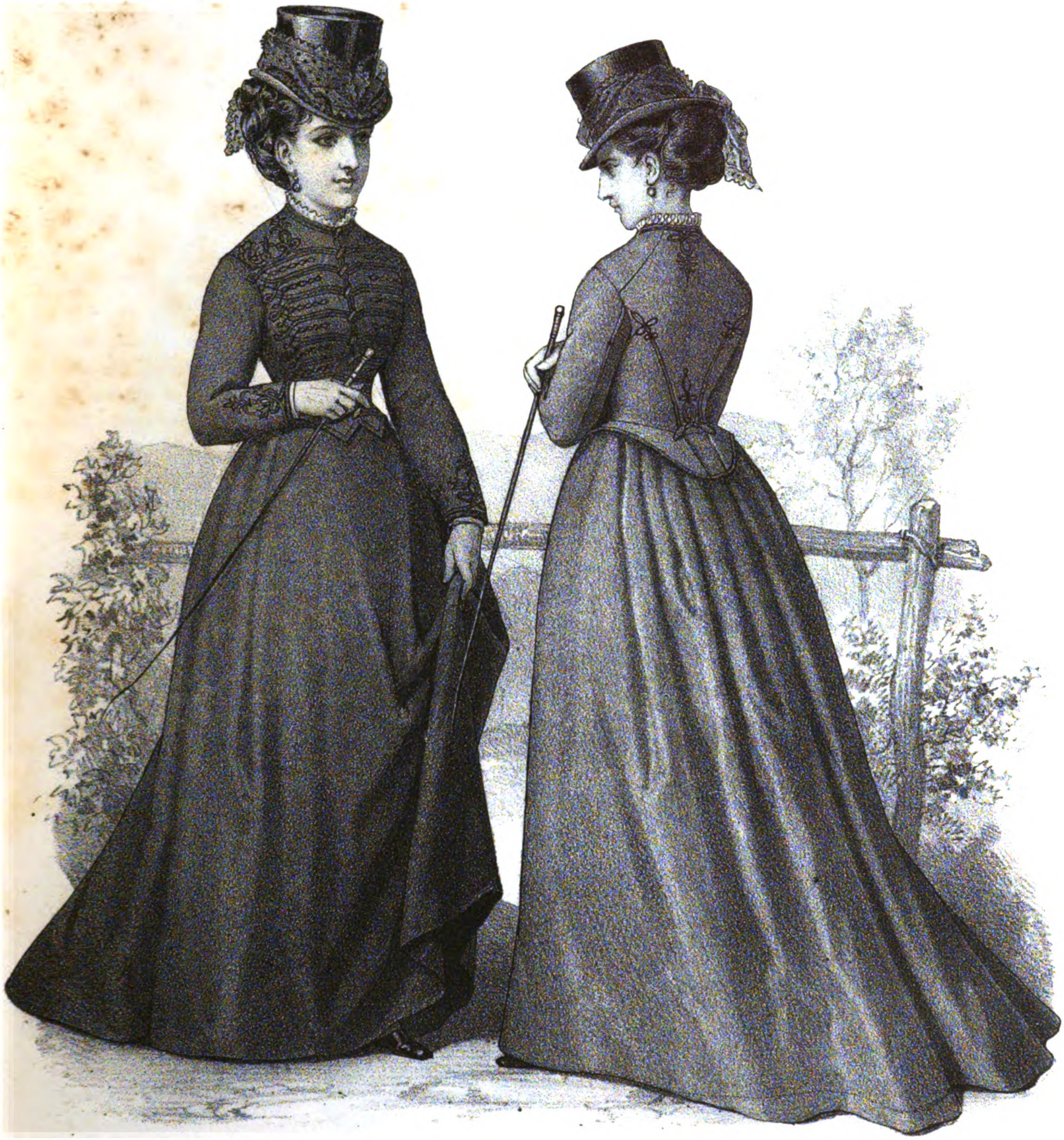
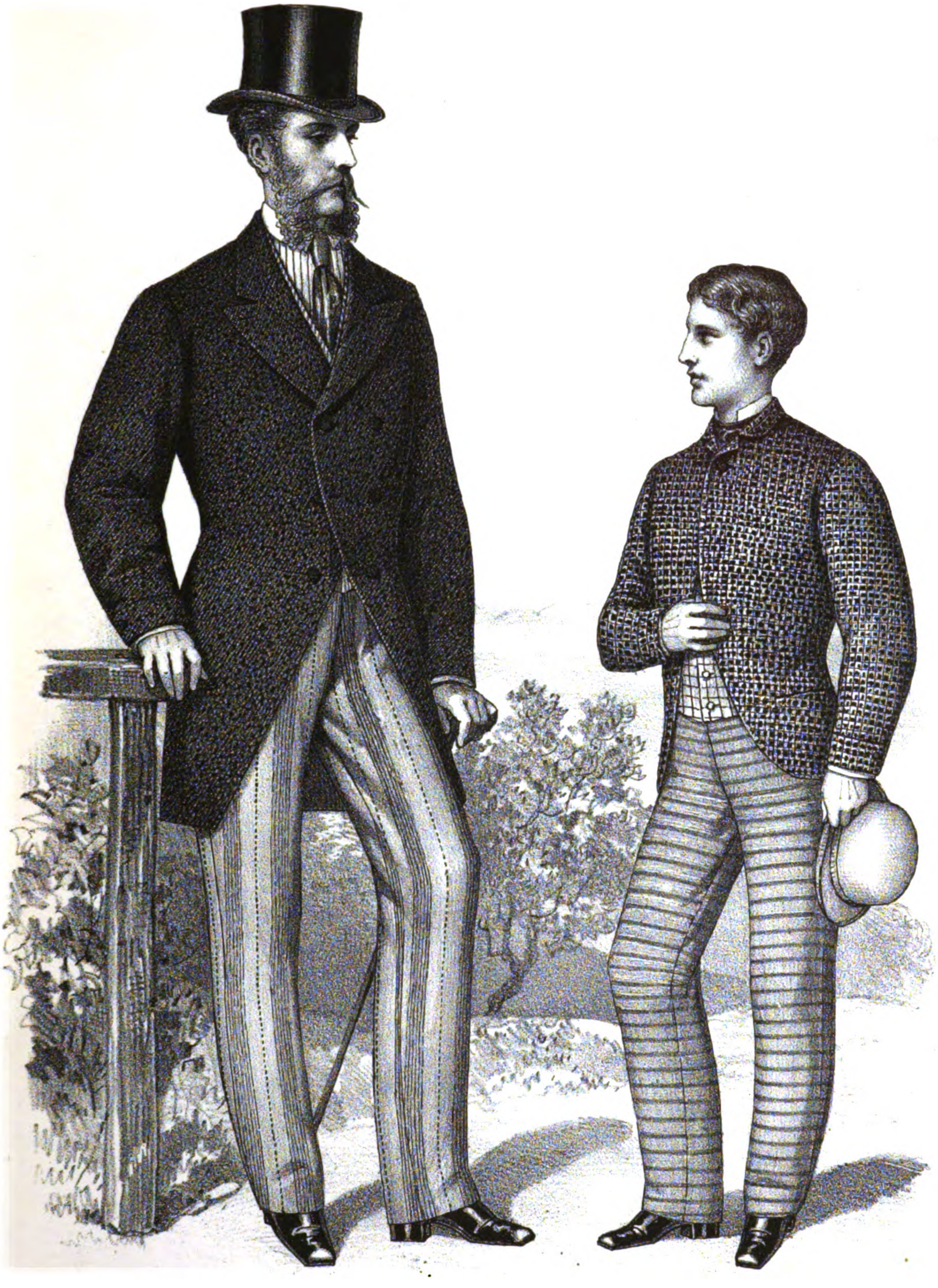


M. Charpentier del. Kell Bros. imp. London. April, 1871

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON,

London, 8, Argyll Place, Regent Street, W.



M. Charpentier del. *Kell Bros Imp. London* *April, 1871.*

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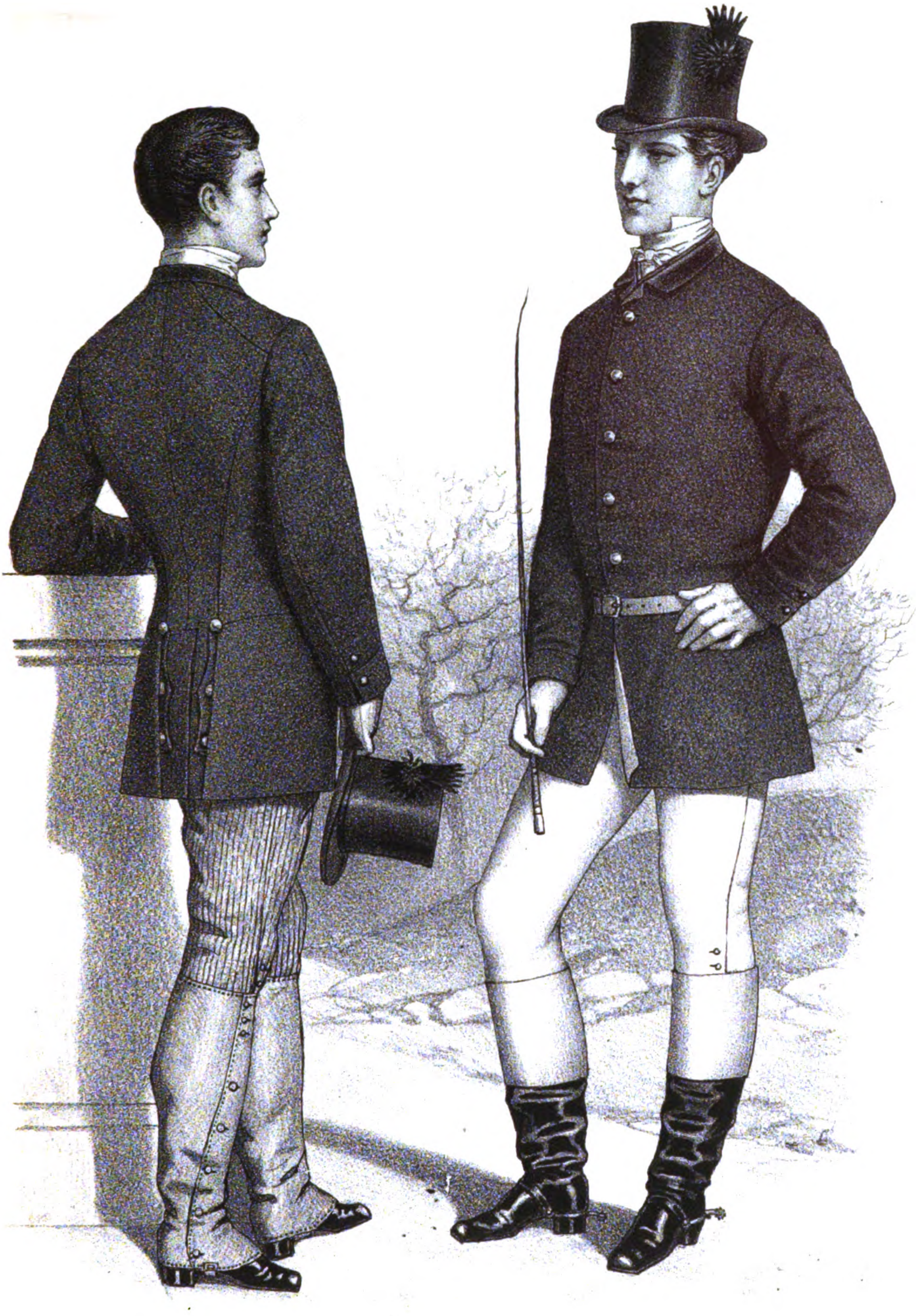

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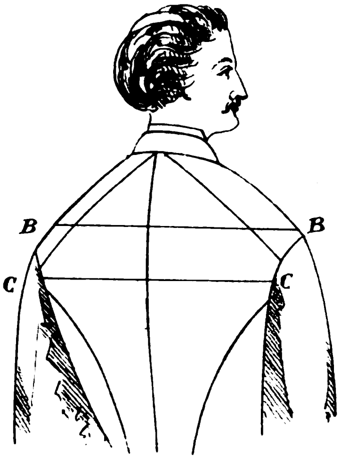

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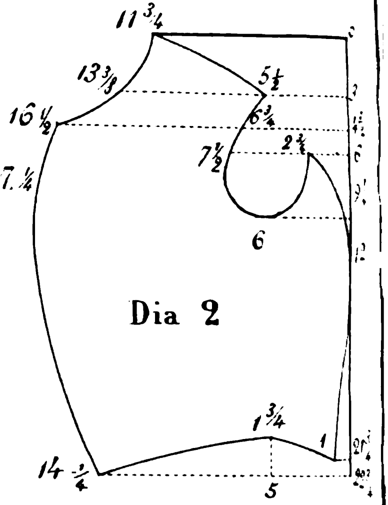
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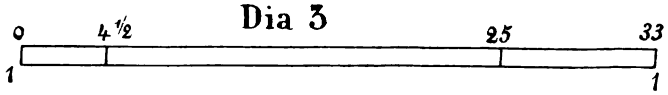

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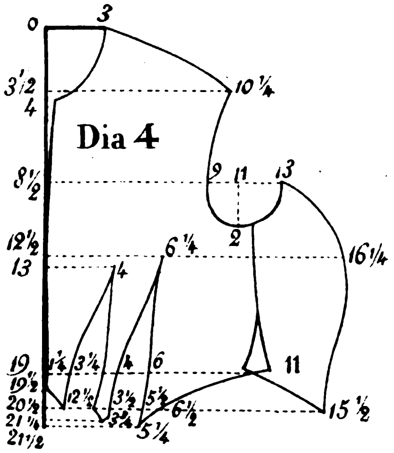
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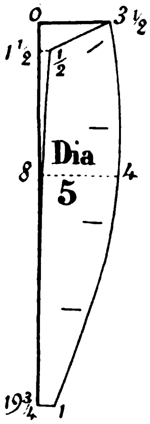
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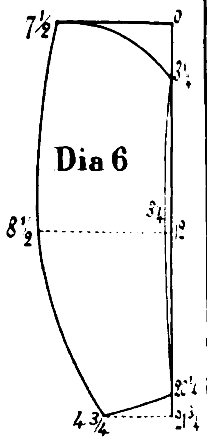
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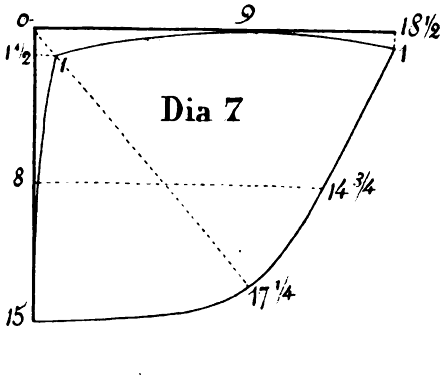
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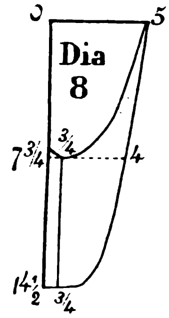
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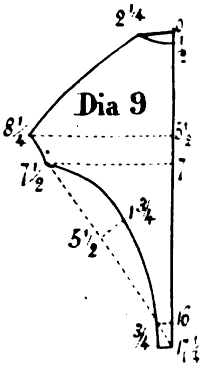
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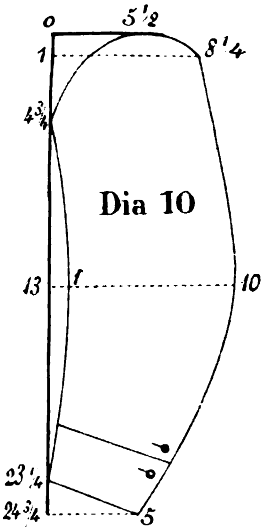
G. C. Minister

April 1871 **GAZETTE OF FASHION.** Plate 1512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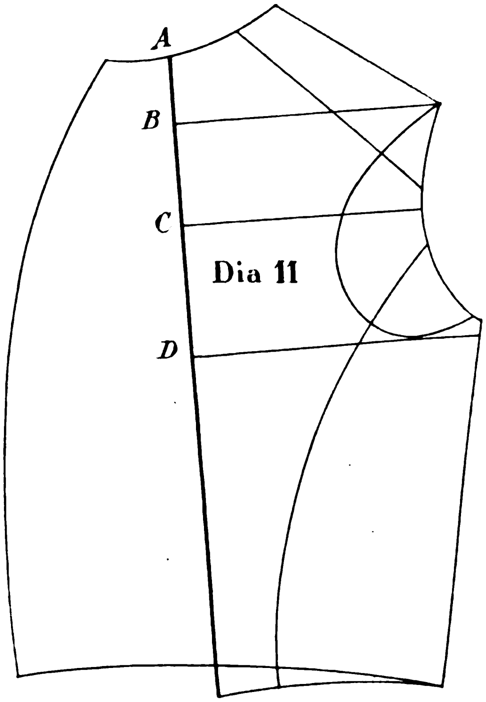

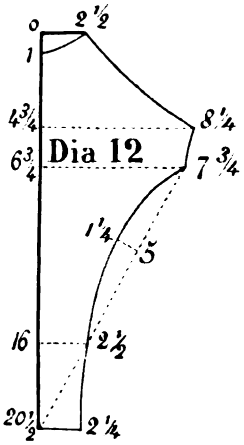
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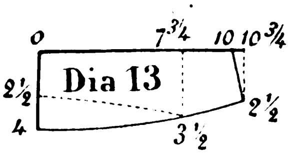
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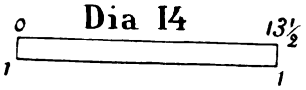
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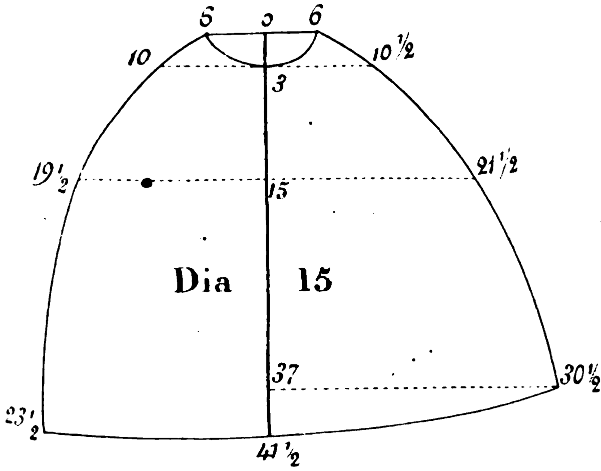
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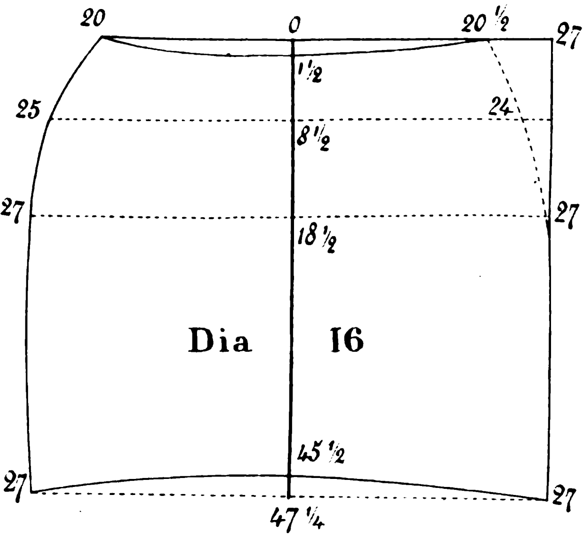
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Imp. Michelet 6. r. du Hazard, Paris.

THE

GAZETTE OF FASHION,

AND

Cutting-Room Companion.

BY

EDWARD MINISTER AND SON.

VOL. XXVI.

LONDON: W.
8, ARGYLL PLACE, REGENT STREET;
SIMPKIN, MARSHALL, & Co., Stationers' Court; KENT & Co., Paternoster Row, E.C.

1872.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 301. May 1, 1871. Vol. 26.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

Boston, Mass., U.S.A.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

Having for many years been a subscriber to your valuable work (directly and indirectly), and not having seen at any time a contribution from your American cousins, I beg to forward the pattern of a pair of trousers with waistband, in the style worn here, and shall deem it a favour, if you will make room for it in your magazine.

Having made trouser-cutting my especial study for a number of years, I submit this pattern as a novelty in construction, and can bear testimony to the correctness of my plan for producing perfect-fitting trousers.

The figures are marked by the graduated scale, and the pattern is drafted to the following measures:—Length of side-seam from waistband-seam, 43; leg-seam, 32; waist, 15; seat, taken over the largest part, 18½; knee, 8⅞; width at bottom, 8⅞. You will notice that the under-side at bottom of side-seam is carried *up* half an inch. Let the trousers be put fairly together to the nicks at side and leg-seams. The *roulette* lines, at front of top-side, indicate the method of taking out the *dress.*

What I send you is intended to be useful, and I ask of my fellow-craftsmen to criticize this pattern in a fair and impartial manner. Should it meet with approval, I will cheerfully forward the system, which, I may remark, is self-varying, and equally applicable to large and small made men.

Hoping that this contribution from "our side" may prove acceptable to the majority of your readers,

I am, dear Sir,
Yours truly,
"May Flower."

THE SCIENCE OF ANATOMY IN ITS CONNEXION WITH OUR TRADE.

We may, perhaps, assert, without fear of contradiction, that the majority of the members of our trade have but a very imperfect idea of the laws governing the construction of the human figure, or, in other words, of the science of anatomy. The idea of there existing any necessity for making themselves acquainted with the interesting facts connected with this beautiful study, in order the better to qualify them as practical cutters, never for one moment occupied their thoughts.

We are so much the creatures of habit, that, with many, the lessons taught us on our initiation into the practice of business, have been learnt without any desire to investigate the correctness of the principles involved, and the instruction has been accepted, without a demur as to its being the best adapted for the purpose. Fortunately, however, this apathy does not extend to the whole of the trade; as we meet with a few bright exceptions in some of the members, who, actuated by an honourable ambition to distinguish themselves from the mass, investigate the basis of the information they receive, and by the study which this necessarily involves on their part, become distinguished by the knowledge which they acquire. The cultivation of the talents bestowed upon them, together with the amount of perseverance inherent in all active minds, produce the desired effect in improvements, made on the plans of their predecessors.

Without diving too deeply into the more abstruse details of the science of anatomy, an inquiry into the more simple laws, would be attended with benefit, and also be interesting to any cutter who feels a desire to make himself acquainted with the principles which form the basis of the construction of the human figure; and we feel certain that the moderate attention requisite, would be amply compensated for, by the satisfaction experienced in the information gained.

The effect of the action of the various muscles, and the alteration in their dimensions, produced by the different positions of the body, as showing the necessary provision to be made in a garment for their development, would, in our opinion, be useful information, and advantageous to all persons occupied in clothing the human figure; but it is certainly most essential for a *cutter* to make himself well acquainted with these details, in order to feel the importance of ensuring, in the articles of clothing to which his skill is directed, the greatest amount of ease, combined with elegance in appearance. To acquire this amount of information, is not so difficult a task as might at first be supposed. The rules for determining the proportion which the various parts of the human figure should bear to each other are clearly defined, and have been accepted by all ancient and modern artists as their guide.

As a proof of the existence in Egypt, at a very remote period in the history of the world, of defined rules for the guidance of artists, there is in our national collection at the British Museum an ancient tablet, on which is preserved an outline exhibiting the Canon of the proportions of the human figure in use among the painters and sculptors of that country in the age of Amunopth III., about twelve hundred and fifty years before our era.

Pliny refers in his writings to the Canon of Polycletus, and speaks of it as the most valuable production of that great sculptor. There is no doubt but that it served as a guide to the celebrated painters and sculptors of antiquity, whose splendid works still excite the universal admiration of modern artists.

The Greek Canon of Vitruvius was evidently recognized, and extensively adopted as a standard of excellence by the remarkable general agreement and conformity with it, in the proportions of the *chefs d'œuvre* of ancient art.

As translated by Leonardo da Vinci, Vitruvius, in his canon, writes:—

"Nature, in the composition of the human frame, has so ordained that the face, from the chin to the highest point of the forehead, where the hair begins, is a tenth part of the whole stature; the same proportion is obtained in the hand, measured from the wrist to the extremity of the middle finger. The head, from the chin to the top of the scalp, is an eighth. From the top of the chest to the highest point of the forehead is a seventh.* From the nipples to the top of the scalp is a fourth of the whole stature. If the length of the face, from the chin to the roots of the hair, be divided into three equal parts, the first division determines the place of the nostrils; the second, the point where the eyebrows meet. The foot is a seventh part of the height of the entire frame. The *cubit* (from the elbow to the end of the middle finger) and the chest—that is, the width of the shoulders across the chest—are each a fourth. The other members had certain affinities which were always observed by the most celebrated of ancient painters and sculptors. The navel is naturally the central point of the human body; for if a man should lie on his back, with his arms and legs extended, the periphery of the circle, which may be described about him, with the navel for its centre, would touch the extremities of his hands and feet."

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* Vitruvius has a "sixth" in the original.

(*To be continued.*)

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMEN-TAILORS.

The Thirty-third Anniversary Dinner of this Institution is announced to take place on Thursday, May 18, and at Willis's Rooms, King Street, St. James's, instead of the Freemasons' Tavern, as formerly. The Right Hon. Sir Robert Peel, Bart., M.P., has kindly consented to preside on the occasion, and the committee trust that he will meet a large number of the members and supporters of the trade.

We published last month a long list of names of gentlemen who had consented to act as stewards; we have now to add the following, which appear in the circular accompanying the dinner tickets, sent out by the sub-committee appointed to carry out the necessary arrangements for the occasion:—

Mr. Addington, 105 and 106, St. Martin's Lane, W.C.
„ Bennett, 44, Conduit Street, W.
„ F. Bidgood, 6, Vigo Street, W.
„ Bonella, 23, Old Bond Street, W.
„ Bradshaw, 27, Warwick Street, W.
„ J. Carr, 15, Warwick Street, W.
„ H. Cobbett, 29, Sackville Street, W.
„ H. Cobbett, jun., 29, Sackville Street, W.
Mr. Cocke, Cork Street, Bond Street, W.
„ Collins, 30, Haymarket, W.
„ Coleman, 35, Golden Square, W.
„ Crimp, 11, Great Vine Street, Regent Street, W.
„ Date, Cork Street, Bond Street, W.
„ P. Firmin, 153, Strand, W.C.
„ J. T. Gledhill, 17, Clifford Street, Bond Street, W.
„ Goulding, 18, Glasshouse Street, Regent St., W.
„ Hall, do. do.
„ D. Harrison, 39, Sackville Street, Piccadilly, W.
„ E. Harrison, do. do.
„ Jennens, 56, Conduit Street, W.
„ J. C. Kennerley, 7, Savile Row, W.
„ Lewin, 43, Warwick Street, W.
„ J. Locke, 8, Savile Row, W.
„ W. Maxsted, 7, Carlton Street, W.
„ H. Roberts, 30, Sackville Street, W.
„ A. Roberts, do.
„ Shiell, 13, Warwick Street, W.
„ Standen, 112, Jermyn Street, W.
„ R. W. Thompson, 11, Conduit Street, W.
„ T. Wain, 13, Warwick Street, W.
„ T. Watkins, 133, Regent Street, W.
„ C. Webb, 23, Old Bond Street, W.
„ W. F. Weeden, 49, Warwick Street, W.
„ T. G. White, 7, Savile Row, W.

Tickets, 21s. each, may be had of the Secretary of the Institution, at the office, 32, Sackville Street, Piccadilly, or of any of the following gentlemen on the list of stewards:—

Mr. H. Browne, 157, New Bond Street, W.
„ Creasey, 21, London Wall, E.C.
„ C. Hill, 3, Old Bond Street, W.
„ R. B. Lewis, 18, St. James's Street, W.
„ E. M'Callan, 5, St. James's Street, W.
„ May, 4, Sackville Street, W.
„ Pulford, 65, St. James's Street, W.
„ Schacht, 13, Sackville Street, W.
„ Stohwasser, 39, Conduit Street, Bond Street, W.

PATENT HOT PRESSING-MACHINE.

In this age of advanced civilization, the ingenuity of man is taxed to invent some appliance or machine whereby manual labour may be economized, and an equal amount of work performed as efficiently, at a less cost. Until the application of mechanical power to our branch of trade in the sewing-machine, it was considered that the attempt would not be practicable, but the result has undeceived the most sceptical opponents to the idea. Since the introduction of this insignificant little machine in outward appearance, but powerful in its actions, we have had several inventions to supersede hand labour, such as a damping-machine, a cutting-machine worked by steam power, and now we have a Hot Pressing-Machine brought before the trade by the firm of Summersfield and Sanderson, of Manchester, — the inventors and patentees.

The object of the pressing-machine is not only to perform the different duties now dependent on the skill of the journeyman, with the assistance of the ordinary shaped "goose," but with more expedition, and in a superior manner. Besides, being applicable for our trade, the inventors claim for it its adaptability for laundries and large workshops, where shirts, collars, and fronts, and other articles of wearing apparel, are manufactured. We are afraid that, without a diagram, we shall fail in conveying a correct notion of the machine to our readers; but perhaps that is not of so much importance, as the idea of the manner in which it is worked.

We have a long "rolling-table," supported on an iron framework, with a treadle and the different appliances to set machinery in motion. Between two upright frames fixed on either side of the table is a cylinder, which is heated. Below this, and in the direction of the length of the table, is what the inventors term a "sleeve-board," but it bears no resemblance whatever to the orthodox shape. This is supported at a certain distance above the table by a frame, so as to bring the upper edge of the substituted sleeve-board close to the lower part of the cylinder. By means of levers, the sleeve-board may be raised or lowered, but the cylinder also is capable of being depressed or raised in the same manner as the sleeve-board itself.

An instrument, called the "seam-opener," is fixed to a transverse beam; and, as the article to be pressed —as, for instance, the sleeve of a coat, or a pair of trousers—passes under the cylinder, this little machine opens the seam ready for the operation of the cylinder. As the cylinder revolves, the table and sleeve-board are carried along by the same gearing, at the same rate of speed.

In pressing the seams, the sleeve-board is passed through the sleeve, or leg of the trousers, and consequently the *seam only* is pressed; and by raising a lever, the sleeve and board are released at once, without interfering with the cylinder.

There is also another appliance, called a "lapel-board," the name of which denotes its purpose. It fits into slots in the same manner as the "sleeve-board," and, of course, is as easily placed or removed.

The "cuff-roller," another apparatus, consists of a bar, which is fixed, when required, right under the centre of the cylinder, and in a straight line with it.

The inventors, in stating the advantages which they claim for their apparatus, observe: "It effects a wonderful saving of time, the seam is better pressed, and by being able to use a greater pressure than can be obtained by hand, the journeyman can use a safer heat and avoid burning the garment, as is sometimes the case by using too hot an iron. The heat is continuous and regular—that is, all the articles are pressed at one uniform heat. The machine effects a great saving in fuel; and, time and fuel considered, will save its own cost in a very short time."

The cylinder is heated by means of a perforated gas-tube, fixed inside, and the gas is supplied through a flexible tube.

Provided the work is done as efficiently by the machine as with the "goose" and the hand, there must necessarily be a great saving of labour, and a greater uniformity in the pressure. In heavy work, this advantage would be the more appreciated, as the weight of the iron and the muscular action necessary in using it tells, after a time, on the efficiency of the process, by tiring the operator with the exercise of the strength required for the task. We see no method for supplying the usual amount of moisture on the seams, in advance of the presser, which might possibly be affixed, but this part of the proceeding can be performed in the same manner as at present.

CITY OF LONDON SOCIETY OF PRACTICAL TAILORS.

We have been furnished with a list of the subjects on which some of the members of this society will deliver a lecture or essay during the present month, and publish it for the information of any member of the trade who is a member of a kindred society, or who may accompany a member on any of the evenings of meeting.

May 5. An Introduction to Anatomy, by Mr. New.
„ 12. On Coats for Stout Figures, by Mr. Short.
„ 19. On the Size and Position of the Neck and Shoulder, by Mr. Jones.
„ 26. On Trousers, by Mr. Taylor.

IMPROVED STOVE FOR HEATING TAILORS' IRONS BY GAS.

Gas, as a medium for heating stoves for irons, is no novelty in these days, as its efficiency has been well tested, and found to answer the purpose to the satisfaction of both masters and men. We have noticed different specimens which have been brought before the trade, and pointed out their special advantages as claimed by the several inventors.

It has been generally admitted that the system formerly adopted for heating irons for tailors was attended with many drawbacks, and was also an extravagant plan, compared with the cost of warming by gas. In an old-fashioned make of stove, the same amount of firing was necessary, irrespective of the number of irons which were required in use, so that for a few hands only, the cost was considerably enhanced.

On the score of cleanliness, the new principle is decidedly superior, and the plan is so simple and under control, that the most bigoted to old institutions cannot but admit its advantages.

Mr. Thomas Nock, of Birmingham, has brought out a new stove for heating irons by gas, which is very simple in construction, and at the same time economical in use. These stoves are made in various sizes, so as to accommodate themselves to the several workshops, and to the number of irons required. The irons are placed in frames over the gas-tubes somewhat in the style of a horse-stall in a stable; and as each stand has a separate supply-cock, which can be shut off or opened at pleasure, the gas is only consumed where wanted. At the end of the row of stands, and occupying about the space of one, are rings of gas, which may be used by the men for warming their coffee or water. If a journeyman working at home have the convenience, he can have a stove for a single iron on this plan.

The inventor, in introducing this stove to the notice of tailors, draws their attention to the following advantages, which he claims for it, as possessing over the coal stove:—That it heats irons in less time, and that they will keep hotter for a longer time. The iron does not run the risk of being smoked or soiled in the slightest degree. It may be heated in half an hour from the time the gas is lighted, which is an especial economy over coal as a medium for getting up the heat. The saving of dirt in conveying fuel to the workshop; and the facility for heating only the number of irons requisite for the number of hands. The difference also in the expense attending the fixing and building a furnace constructed on the old principle is entirely saved, as a gas supply-pipe attached to the ordinary fittings on the premises is all that is required in the patent stove.

Several trades, to whom these stoves have been supplied, have expressed themselves perfectly satisfied with their action, and have written to the patentee to that effect.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1516 and 1517.

Diagrams 1, 2, 7, 8, 10, and 14, are the pattern of the present style of evening-dress coats.

Diagrams 3 and 4, illustrate the shape of trousers produced by our Transatlantic correspondent, who writes under the pseudonym of "May Flower." The sewing-on edge of the waistband is cut with a hollow, to give liberty on the upper edge for the rise on the ribs.

Diagrams 5, 6, and 7, are the pattern of a double-breasted waistcoat for morning wear, with the lapel cut on to the forepart. It buttons low, and the turn is bold.

Diagrams 11, 12, 13, 15, 16, and 17, are the pattern of a double-breasted frock-coat to the present fashion. We notice more compass in the skirt, as the coats are now cut closer to the measure at the waist.

EVENING-DRESS.

We have now arrived at a period of the season when the fashionable world is usually considered to have settled down to its run of festivities, and, consequently, a demand is created for evening costume to be worn on these occasions. The pattern of a dress-coat we publish in the present number, together with the following details which we extract from our work, the "Report of Fashion for the Spring and Summer," will furnish all necessary particulars to our readers on this important portion of a gentleman's wardrobe.

The waist, as to length, remains almost the same as when we last reported; it is certainly not cut longer, but the skirt has the advantage. The back is scarcely so broad across to the back-scye. The side-seam is well curved, and the back narrow at the bottom. The forepart has a good broad turn allowed on to it, and is cut small at the waist. The lapel is moderate in width, and is still cut with a point. There are five holes worked in it, or four only, and a round hole for a flower, with a silk facing underneath to cover the small receptacle for water. The turn to the front is still long, but is scarcely so broad at the top as lately described. The sleeve is decidedly smaller to the arm generally, and at the wrist. It is made up with a cuff about 3½ inches in depth, and with three buttons and holes; two in the cuff and one above. The skirt is a trifle wide at the bottom, but not so wide in proportion upwards. It is rounded on the front-edge, which, in making up, is drawn in and pressed back on to the centre of the skirt. The collar is low in the stand, but broader in the fall in proportion. It is square at the end, but not so broad as the top of the lapel. It is usual to line the skirt with black silk serge or levantine, and some trades still face the breasts to the back of the holes, or to the lapel-seam only, with a narrow ribbed or watered silk, or with moire antique. The first is perhaps the more generally used. Fancy silk buttons are much patronized for black coats, in a variety of neat patterns, and mostly of a domed shape. The edges are turned in and edged with a small cord, or have a very narrow silk braid sewn on flat. Black is much worn. Some blues of a full shade, with fancy gilt buttons, are worn by a few gentlemen, who brave the criticism of their friends. Side-edges are still attempted. With blue, velvet collars are worn.

The prevailing style for evening-dress waistcoats is shown on one of the figures on the plate illustrating the costume. It is single-breasted, and without a collar, for the display of the shirt-front, as well as for coolness. There are only three buttons and holes at front, and the waistcoat is not cut with much point.

White quilting, either ribbed, small diamond figure, striped, or welted, is a favourite article. Black embroidered cassimere, thanks to the introduction of some exquisite new patterns, is revived, and may continue in favour for some time. With plain black cassimere, jewelled or stone buttons are worn as a relief, and the edges trimmed with a narrow silk braid sewn on flat.

Black cassimere, whether plain or embroidered, may be worn with a roll-collar, but to open low at front.

Dress-trousers are worn easier in the leg, and to fall freely over the boot. They are not cut to any extravagant dimensions, but simply to hang straight, without defining the shape of the leg whatever. They have fly-fronts and pockets, which are either at the top across, or aslant.

Black doeskin and a few fancy elastics are principally worn. The bottoms are usually faced with a thin flax canvas, and some trades have an inch or half an inch braid sewn down the side-seams, either of which is a relief, and forms a pretty finish.

WEDDING-DRESS.

As tailors living in the country are frequently consulted on the correct style of dress for a wedding, it is important that they should be in a position to give the necessary description, so as to inspire confidence in their customers as to their competency to a proper execution of the orders entrusted to them. In our representation of the present style of frock-coats, we have arranged so as to let one of the figures on the plate illustrate the appearance of a gentleman dressed to take part in this interesting ceremony, whether as one of the two principal characters, or merely filling the less responsible *rôle* of "best friend."

Our remarks will refer generally to the make and style of double-breasted frock-coats for the present season, but we shall especially notice any distinction which may be made for a wedding frock-coat. The waist, as shown by the pattern in diagram, is not much longer than cut for dress, and the back but little different in style. The skirt is short, but has more fulness in it than formerly, although some trades persist in making up theirs with less compass, and, as a necessity, are obliged to cut their coats easier at the waist. The lapel is only moderate in width, and has four or five holes worked in it. The turn is long, but not extravagant in width. The collar low in the stand, but deeper in the fall, and but little light between the end and the lapel. The sleeve is easy to the arm, and smaller at the wrist; it is made up with a cuff 3½ inches deep, and two buttons and holes. There are side-edges to the plaits, and the edges are turned in and stitched narrow, or trimmed with a narrow silk braid sewn on flat. Blue is much worn, with a velvet collar, and sometimes, but not generally, the fronts are faced with silk. Figured twist buttons are in favour. A variety of patterns in fancy coatings, in black, blue, and a few dark colours, are generally in wear.

For a wedding, blue of a medium shade is generally esteemed the most appropriate colour for the coat, but black is worn by some gentlemen on such occasions, although out of taste, excepting in the instance of clergymen, or ministers of other denominations. The fronts of the coat are faced to the lapel-seam with black silk, usually plain, and the collar faced with velvet. Fancy silk or twist buttons are worn, and the edges finished with a full-sized round cord, or trimmed with a narrow silk braid.

The waistcoat may be made either double or single breasted, and in any style preferred. Quilting of a small diamond figure, corded, or even of a small pattern, may be used, as also white drill in any of the different makes which are familiar; but patterns such as large checks are avoided. Pearl "fish-eye" buttons or ivory ball may be added.

The trousers should be of *dress* doeskin, in a pale shade of slate, or a very light clear drab, and made quite plain.

SUMMER FROCK-COATS.

On one of the figures on another plate, we have illustrated a style of frock-coat adopted by gentlemen in the height of summer. As represented, it is generally worn buttoned to the third hole, consequently, the coat is cut quite easy to the measure at the waist, and the skirt is rather longer than shown on the two figures on another plate. This style of coat is made up in light-coloured Meltons, either plain or mixtures, so as to have an appearance in harmony with the weather usual at the period of the year we have named. Grey is a general favourite, and, made up with a velvet collar, silk skirt-facings, and fancy silk buttons to match, has a smart effect. The edges are usually turned in and stitched.

We have represented another style of frock-coat on the same plate as the coat we have just described, which is also suitable for the summer season. It is single-breasted, with a bold lapel cut on from the turn, which commences at the third hole. It is cut easy at the waist, but it is not intended to be worn buttoned so low as the bottom hole. The front of the skirt is cut off at the bottom, to run with the front of the coat, and the skirt is rather flat, so as not to form any drapery. There should not be any side-edges to this style of coat, as, when seen from behind, it has somewhat the appearance of a morning-coat, only that the skirt is longer. The edges are turned in and stitched. This make of coat is adapted to a greater variety of fancy goods than the ordinary shape of frock-coats would admit of, as well as admitting the introduction of more colour in the mixtures in the different makes, as the form essentially betokens a *négligé* style.

The pattern of a double-breasted waistcoat we have given with the present number, is appropriate for this form of morning-coat; while for the wedding frock, that shown on the figure is best suited, double-breasted, with the lapels cut on, but without a collar, and to open very low at front.

Trousers for morning wear are cut easy at the leg, and to spring a little on the foot; but the side-seam of the under-side is not cut with any decided hollow towards the bottom, as was the fashion formerly, when they were worn so large over the foot. Some trades make their side-seams up with a narrow lap, and face the bottoms with a thin canvas or with the same material as the trousers themselves.

REVIEW OF THE NEW GOODS FOR THE SEASON.

If we do not find any striking novelty in the articles for coats manufactured especially for this season, we at least must admit that there are some very effective patterns and makes in the new stocks, which recommend themselves to notice by their character, and the perfection of the goods.

In "Melton" cloth, which we may now consider at least one of the leading articles of the time, we have some stylish mixtures in dressed and plain goods of this make, in a first-rate quality.

We notice an excellent mixture, in which grey, a sage-green, and white, are well blended, and produce a stylish appearance.

In another mixture, we have drab with a sprinkling of brown and a little yellow, all of which tell well, and have a good effect.

In a bluish shade of grey, with white carefully introduced, is a pleasing mixture, and has a cheerful effect.

A dark shade of green, with a lighter colour intermixed, tells to advantage, and will make up well in morning-coats or frock-coats.

In drabs and light shades of brown, we have several excellent patterns. A sage-green with a drab intermixed makes one of the best mixtures we have seen for some time, and will tell admirably when made up in Chesterfields or in frock-coats.

The drabs are generally of a medium shade, and the browns of a red cast.

In fancy coatings, we have as good a collection of makes as we could reasonably look for. Many of them are new, and will replace the fine diagonals, which have been so long worn.

A very smart pattern is a ground of very narrow ribs, with bold diagonal sunken lines, nearly half an inch apart. On another pattern the diagonal lines are formed by short thick threads, and the spaces between filled up by finer lines running in the opposite direction.

A bold well-defined diagonal stripe, lying well up on the face, forms a good pattern.

A stripe formed by a dice-pattern on a fine crepe ground tells well.

A diamond figure formed by thick ribs in one direction and stripes in the other, is a very smart style.

There is a very good assortment of goods in ribs of various substances, which show up well from the face.

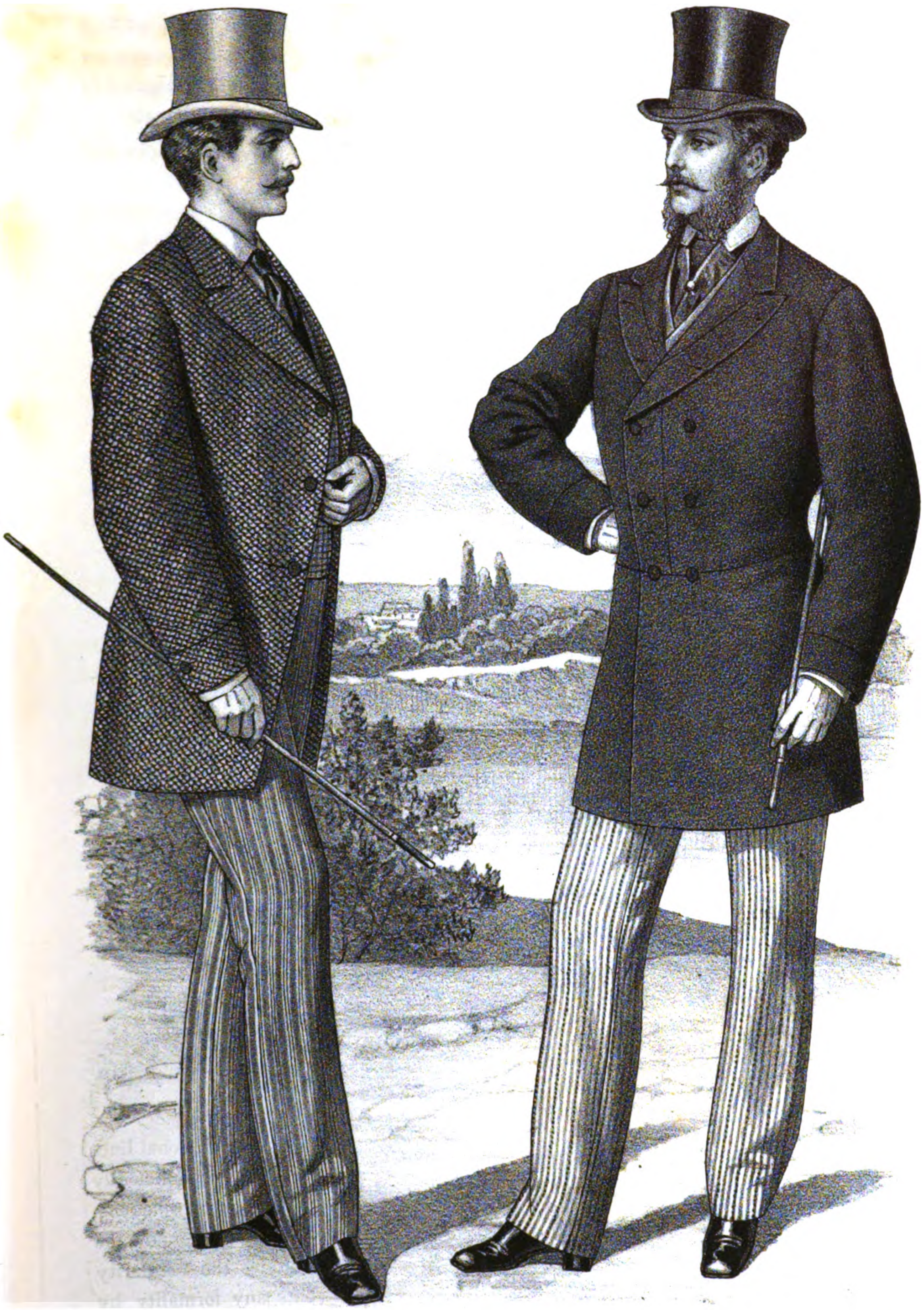
A double line, diagonal on some, and across on others, forms an effective pattern.

We notice some very pretty patterns in a fine creped ground, and in a small dice figure, which, while scarcely discernible, yet are sufficiently marked to distinguish the goods from plain cloths, and are better suited to frock-coats.

In ribs of different widths, and more or less raised, we notice a good assortment. This make is principally carried out in blue of various shades, in black, and full shades of brown.

A diamond figure, filled up with fine diagonal lines meeting at a point, forms a pattern sufficiently marked in character without being too conspicuous, as, being on a rather open-mixture ground, the loose wool on the face partly hides the regularity of the pattern, and so prevents any formality by the constant repetition of the figure. This pattern is worked out in some exquisite colourings, principally light, which are in excellent taste.

May 1st _ GAZETTE of FASHION _ 1871



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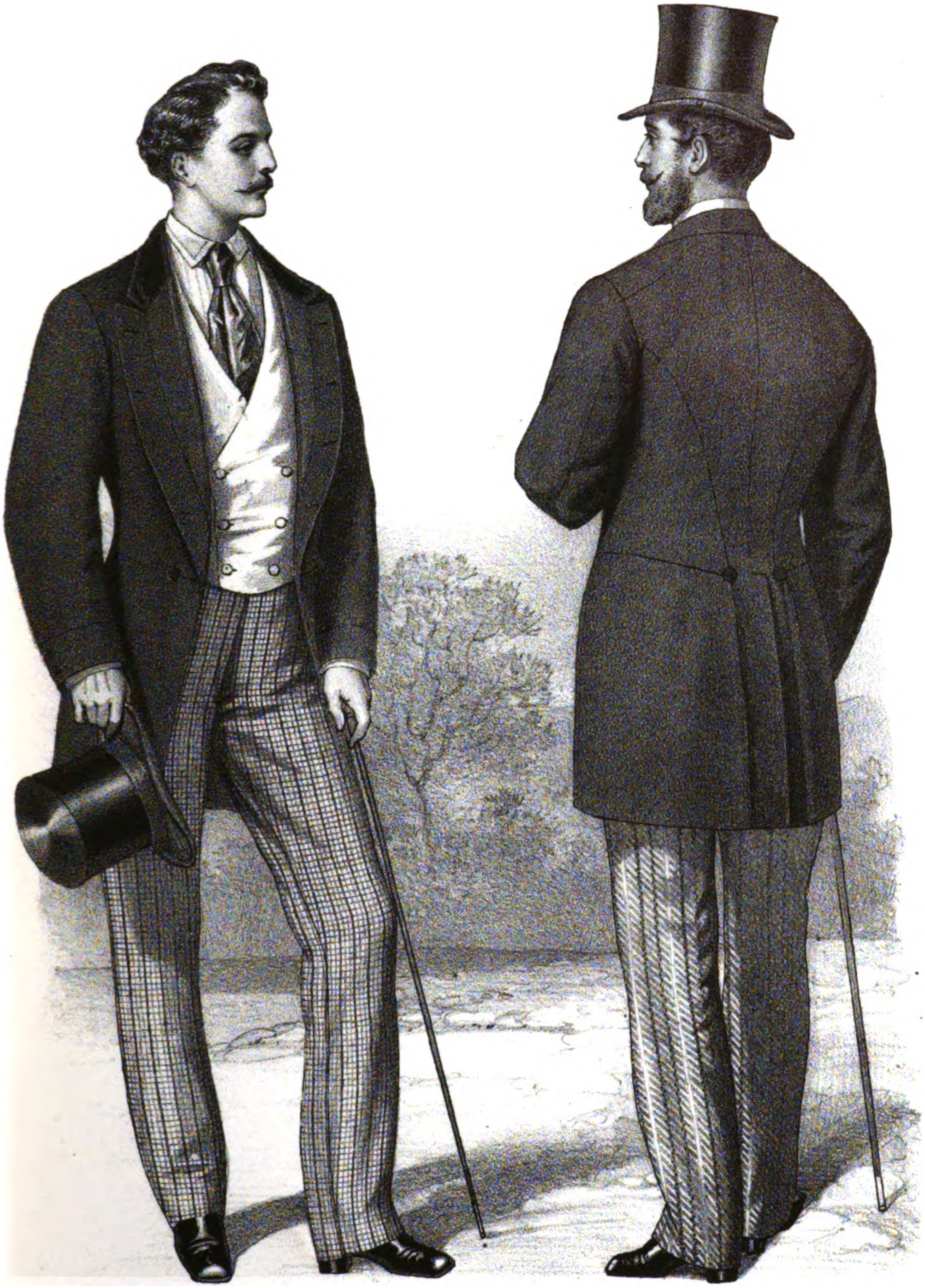

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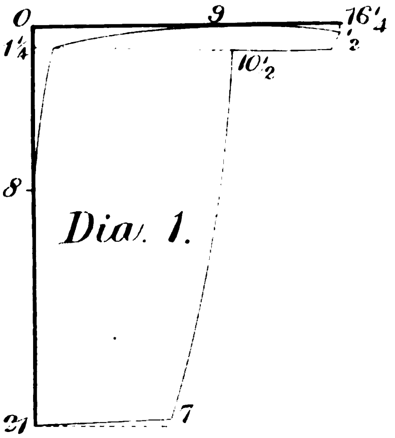
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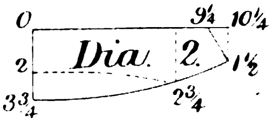
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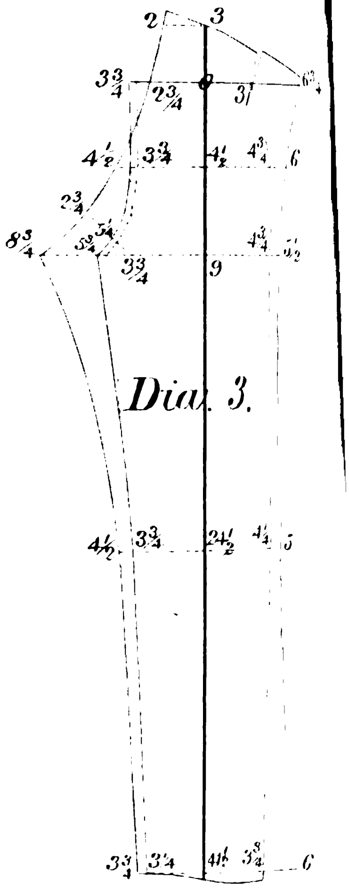
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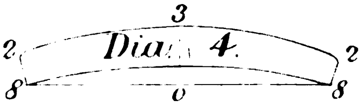
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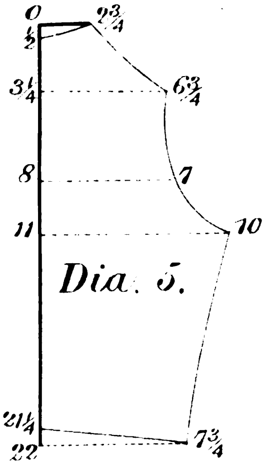
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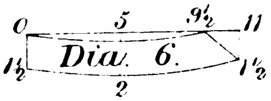
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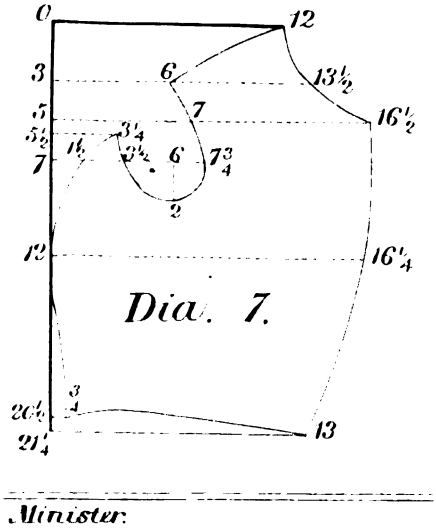
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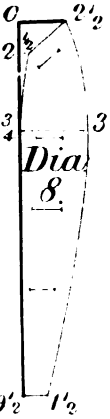
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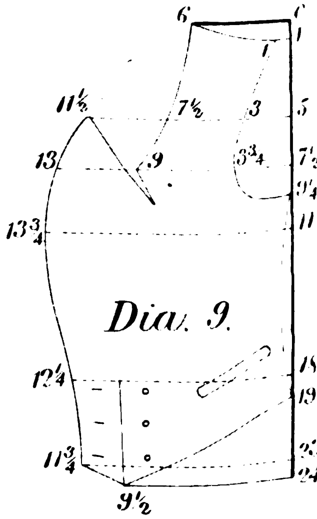
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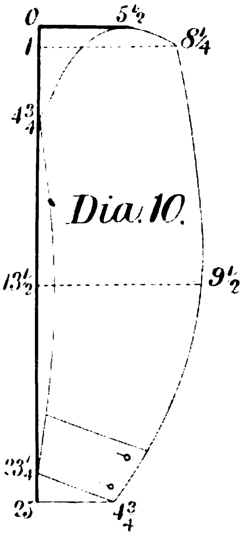
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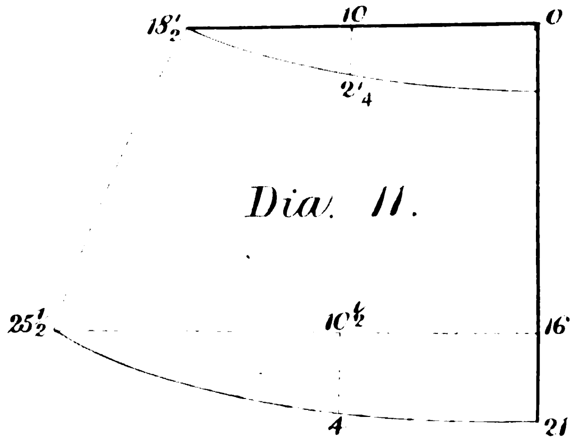
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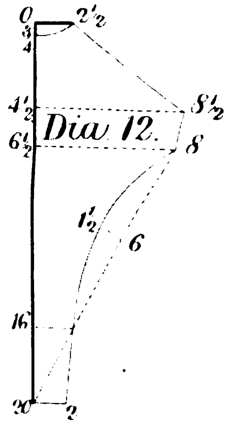
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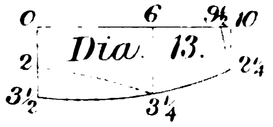
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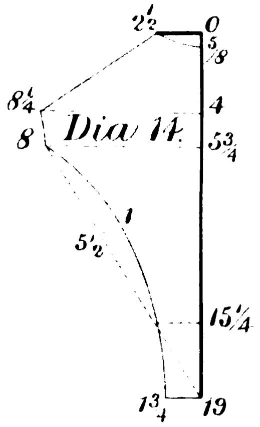
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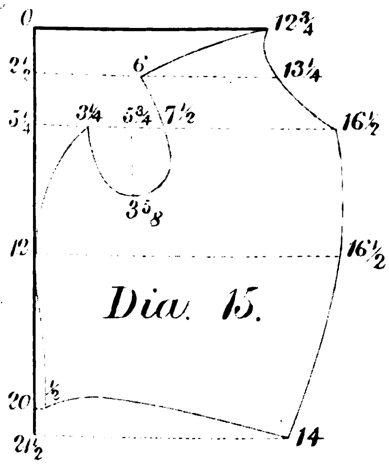
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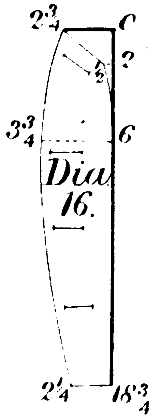
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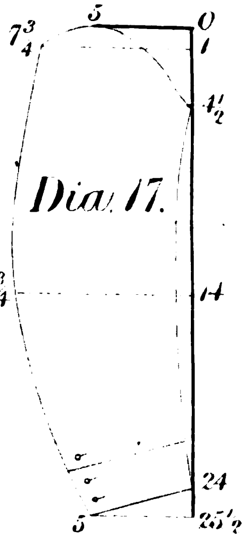
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GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 302. June 1, 1871. Vol. 26.

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMEN-TAILORS.

The Thirty-third Anniversary of the above Institution was celebrated on the 18th ult., by a well-appointed Dinner at Willis's Rooms, presided over in a most efficient manner by the Right Hon. Sir Robert Peel, Bart., M.P., and attended by 160 gentlemen, among whom we noticed the heads of the principal firms in the trade and of houses connected with it indirectly.

This was the largest muster ever known on a similar occasion, and the amount of the lists read over by the courteous Secretary, Mr. W. B. Hall, exceeded £900, being the largest collection ever announced at any previous anniversary, if we except five which were under special circumstances. The long list of Stewards we announced in our last number, led us to anticipate a good meeting, and that they did their duty well is proved by the result, which reflects great credit on them for their exertions.

Previous to proposing the health of the Queen, the Chairman drank to the health of the company present, and thanked them on behalf of the Institution for their countenance on the occasion.

In proposing the health of the Queen, the Chairman commented upon her numerous virtues, and pointed out the bright example she set in public and domestic life, and the beneficial effect produced; but at the same time, with the straightforward way of speaking for which the honourable baronet is known, he alluded to the injury to trade which the retirement of Her Majesty from society caused, and especially her continued absence from the capital. The sentiments of the Chairman were fully shared by the company, who were many of them immediately affected by this fact. He remarked: "I do but re-echo the sentiments of loyal subjects in regretting the absence of the Sovereign at a time when so much agitation is taking place in the minds of the people.

It is not that I want to see courtiers and men of fashion regarded as all that can be required, but it is the communication between the Sovereign and her people which we miss. That communication does immense good." The Chairman went on to say that it was a misfortune that the industry of the capital had already so severely suffered, and been deprived of the immense results, socially, personally, and political, which would have flowed from the presence of the Sovereign." It is unnecessary to state that, even with these ramarks, the toast was received with all honour and affection.

The "Health of the Prince of Wales and the other Members of the Royal Family" afforded the Chairman an opportunity for noticing the peculiar and difficult position in which the Prince was placed by existing circumstances, and passed a high and well-deserved eulogium on the amiable qualities of the members of the Royal Family generally, and spoke of their readiness to associate themselves with the charities and institutions of the country.

The "Army, Navy, and the Defences of our Country" was accompanied by some well-timed remarks, and the toast was coupled with the name of Mr. Landon, a member of the Volunteer force.

Mr. Landon, on rising to reply, was received with cheers. He observed "that the same stuff would be found in the new soldiers which distinguished our forces in past history; and as to the Volunteers, if called upon, they would effectively defend their hearths and homes from invasion."

In proposing the toast of the evening, the Hon. Chairman said that he felt confident that he should enlist the liveliest sympathies of the numerous company who were brought together, to bear testimony to the excellent character of the Benevolent Institution which more than ever, at the present moment, he was desired to say, desired their notice.

He expressed the satisfaction it gave him to accept the invitation to preside on that occasion. (Cheers.) He stated that he had made himself acquainted with the purports of this charitable institution, which owed its foundation to the liberality and munificence of a distinguished patron, who was the first President—the late Mr. Stultz—and reviewed the benefits it had conferred on the journeymen who had been so fortunate as to be elected on the charity. He felt the high compliment paid him by the large attendance of the trade on the occasion, and felt doubly bound to lay the case of the Institution with more force before them, and enlist their liberality in its support. Referring to a book containing a list of subscribers and contributors, he remarked: "There is in this book a magnificent list of contributions on the part of some, whose subscriptions do the utmost credit to their kindness and their liberality; but I am informed *that in this metropolis there are at least three thousand Master-Tailors, and yet I do not find three thousand Master-Tailors contributing to the funds of this Institution.* Those who contribute are worthy of high praise, and those who do not should rally round those who do, for they should recollect that it is to the journeymen that they, in a great measure, owe their present success.

"It is that feeling which has animated many of the noblest contributors to this fund, one of whom (Mr. Poole) I see sits near me. (Cheers.) I will, however, make no invidious distinctions, because there are many, in all branches of trade, whose liberality is entitled at my hands to the warmest acknowledgment. (Hear, hear.) Those who do not support this Institution ought to do so, and for this reason." Speaking in the name of the Institution, he continued: "We have spent in the year that is past more than our income. We have spent it not wastefully nor extravagantly; but we have spent on the actual work of the Institution more than the revenues of the Institution admit of without drawing on the funded property. That would not be the case, I am told, if only 185 out of the 3000 contributed to the funds.

"I now come to the journeymen themselves, and I am surprised that so few of the number contribute to the Institution, from which the class to which they belong can alone receive any benefit. I hope those who do will accept from me a kind word of encouragement, to induce them to influence their fellow-artisans, and prevail upon them to give their assistance in promoting a work which may be for their future good, or, at all events, for that of some of their companions.

"I believe a gentleman, who is now dead, has left a handsome donation to this Institution. I allude to this fact, because I always think that posthumous charity is a selfish act. Give while you live, because, when you are gone, there is something essentially selfish in the idea that you gave what you yourself could no longer enjoy. There is far greater enjoyment in giving in one's life time than in leaving money to be disposed of when you are gone."

The Hon. Chairman then briefly alluded to the numerous charitable institutions of the metropolis, and stated that although in some special instances the purport might be abused, he believed that generally they were the means of conferring a great amount of happiness on the more necessitous classes. "In the Institution they were met to support, a comparatively trifling annual subscription by a journeyman would entitle him to its benefits; while the subscriptions of the leading firms supplementing those of the journeymen, is to my mind a testimony of that reciprocity of interest which is so much to be upheld in the relation between master and man. (Hear, hear.) It is that reciprocity of interest between master and man which keeps alive a healthy tone of society in this country, and draws together all classes in one communion of friendship. I have lived a good deal abroad, and have studied for ten years the different ideas of nations. And what do I see? That although there exists in this country the greatest difference between wealth and poverty, yet you will find in it a benevolent spirit of mutual aid between employers and employed, which you will not find in the great commercial centres of other countries."

The Chairman said that, in looking over the list of subscribers, he did not notice the names of any of the great and wealthy companies. He stated that he himself wrote to the Merchant Tailors' Company, informing them of his having consented to take the chair on this occasion, and that he would esteem it a favour to be able to announce a contribution from their company, whose extensive charities placed them in so prominent a position in the City of London, and whose donation at this time would be received with the fullest expressions of satisfaction. (Cheers.) He held in his hand the reply which he had only received the previous day. The secretary writes: "I am in receipt of your letter, and am desired by the Master and Wardens to inform you that the Charity Committee will not hold a meeting until next week, when your letter shall be laid before them." The Chairman stated that he should not let the matter drop, and felt sure that he should be able to enrol on the list of contributors the name of this company, as it ought to be. He also stated that he had written to the Mercers' Company, but had not received any reply. This and the Clothworkers', the Chairman remarked, were connected with our trade, and they should come forward and do their best in support of the journeymen-tailors, who number some 30,000 in the metropolis alone. He considered that the enormous wealth of these companies could not be better employed than in relieving the wants of the aged and infirm artisans, who after years of labour were entitled in the sunset of life to some consideration.

The worthy Chairman (from having been incorrectly informed) stated that he understood that £50, given in one sum, would lead to its being added to the funded property of the Institution, and the interest only become available to the yearly income; whereas, if a less sum were given, the whole of it would be applied to the current expenses of the Institution. He proceeded to state: "I will set an example to those 3000 and odd masters in the metropolis, and give £49—(laughter and cheers)—as my contribution, that it may bear fruit at once, and do hope that it will be followed by those in the trade who are not yet subscribers." (Hear, hear.) He remarked that the character the journeymen had for improvidence did not relieve the masters from doing their duty towards assisting them. They should remember how they were indebted to them, and bear in mind the trying atmosphere in which they worked.

The Chairman humorously alluded to the different works to be seen at the bookstalls belonging to Mr. Smith at the different railway stations, showing how "every one could become his own lawyer," "his own doctor," or even, as he had been told, "his own veterinary surgeon"—(laughter)—but did any one ever hear of "Every Man his own Tailor?" It was impossible. What a mess he would make of it. (Renewed laughter.) He would like to see any one try to follow out the principle of those cheap books. Really he would not be fit to be seen. (Laughter.) Every one liked to be well dressed, and would therefore trust to an employer who was responsible for his work; and he, in his turn, depended upon his journeymen, for every stitch wrongly placed would be brought home to the masters.

The Chairman appealed strongly to the generosity of the numerous company present in enlisting their liberal contributions on the occasion, and referred to the deficiency he felt in his abilities to do proper justice to the cause he had to advocate that evening.

The remarks throughout were listened to with great attention, and the company were impressed with the earnestness of the manner in which their Chairman had pleaded for the Institution.

The President, Mr. M'Callan, proposed the health of the Chairman in a few feeling words, and acknowledging his kindness in presiding on that occasion, thanked him for the earnestness of his appeal in their behalf.

The Chairman briefly returned thanks, and remarked "that there was, as it were, a kind of reverence about the President, whose health he begged to be permitted to propose." Mr. M'Callan replied.

The usual toasts were then given, and the company separated.

The meeting was enlivened with some beautiful music, which tended to soothe the mind and dispose it to generous actions.

NEW COURT-DRESS TO BE WORN BY CIVILIANS NOT ENTITLED TO ANY OFFICAL DRESS.

When the order for an alteration in the shape and character of the Court-dress for civilians, was first issued, we published a plate illustrating the style. As the supply on hand of the particular number in which this plate appeared has long been exhausted, and we are continually receiving applications for particulars, we have determined to publish a new illustration of the dress, which will accordingly be issued with the present number of our work.

We repeat the several details of the dress in the two materials of which it may be made.

For Levees.

Coat.—Claret or mulberry cloth, cut in the shape of the dress uniform coat worn by Consuls, or members of the Diplomatic Corps. Single-breasted, with stand-collar to the *end* of the neck, and rounded off; and the front of the coat cut off at top and bottom, so as not to admit of being buttoned. The skirt in the shape of an ordinary dress-coat skirt, but rather broader at top. Round cuff to sleeve, projecting a little from the hind-arm at top; pointed flap to the skirt, without buttons. Six gilt buttons (to pattern), and plain holes at front of forepart; the top one about three inches below the collar-seam. One at each hip. Top, ends, and bottom-edge of collar embroidered in gold to pattern, three-eighths of an inch wide. Three-eighths of an inch embroidery round the top and sides of cuffs, and on the sides and bottom-edge of the flaps. Coat lined throughout with black silk serge. No fixed regulation for shape of back, skirt, or sleeve. Edges plain.

Waistcoat.—White quilting or cassimere; single-breasted, without a collar, and plain at the bottom. Gilt buttons, to match those on the coat.

Trousers.—Cloth, same colour as the coat, with five-eighths gold lace to pattern, down the side-seams.

Hat.—Black beaver or silk cocked hat. Black silk cockade; gold lace loop and button.

Sword.—Gilt hilt, the same shape as worn with the civil uniform. Black scabbard, with gilt mounts.

Shoulder-Belt.—Black silk, with frog of the same colour as the coat.

White cravat, and ordinary-shaped collar. White kid gloves.

Button.—Gilt convex, bright, with dead crown *mounted.*

For Drawing-Rooms, Court Balls, Etc.

The same dress as for *levées*, with the exception of substituting breeches for trousers.

Breeches.—Cloth, the same colour as the coat, *or* black. Three or four *flexible* buttons at the knee. Gilt buckles in the garters, and to the shoes.

Black or white silk stockings.

The following dress may also be worn at Levees, if preferred:—

Coat.—The same form as that just described, but made in **Black Silk Velvet**, lined with black silk, and to be worn with gilt, steel, *or* black buttons.

Waistcoat.—White quilting, or of black silk velvet, same shape as the waistcoat previously described, with buttons to match those on the coat.

Trousers.—Black silk velvet, plain.

Hat.—Black beaver, or silk cocked hat, with gilt *or* steel loop and button. Black silk cockade.

Sword.—Gilt or steel hilt, black or white scabbard.

Sword-Belt.—Black silk shoulder, with velvet frog.

White cravat and collar.

For Drawing-Rooms, Court-Balls, Etc.

Breeches to be substituted for trousers, made of black silk velvet, and worn with black silk stockings. Gilt or steel buckles to the garter and shoes. Steel or flexible buttons at the knees.

For Mourning.

It is no longer necessary for a civilian to wear *black* on these occasions; the only distinction to be made in future, is a crape worn round the left arm, as by officers of the Army or Navy.

THE INTERNATIONAL EXHIBITION OF 1871.

Members of our trade who may be contemplating a visit to the Exhibition for the present year, must divest their minds of all recollection of others which have preceded, or they will find themselves miserably disappointed. Our remark, of course, has reference merely to the exhibition of the woollen fabrics, in which a tailor would naturally be supposed to feel an interest. A walk round the warehouse of any of our first-class houses would afford a much larger scope for observation, and a greater variety of goods and makes would be exposed, than will be found in the rooms devoted to the specimens in this department.

Considering that the character of our principal manufacturers is already well established by the excellence and quality of the different goods for which they have obtained a reputation throughout the whole world, we are at a loss to comprehend what personal inducement they could have had to trouble themselves with the exhibition, as they had nothing to gain by it in reputation. We can only conjecture that in pure kindness they have been willing to further the views of the promoters of this series of exhibitions, by contributing specimens of their particular manufactures to help to make the speculation more attractive and more complete.

The exhibition has more the character of a bazaar by the specimens being, in many instances, priced, which would lead one to draw an inference that the low prices at which certain goods could be manufactured was of greater consideration that the quality or excellence of the article. As, for instance, we find cloth of an unusual width ticketed at 2s. a yard, and some as low as 1s. 6d. Now any one at all conversant with the goods of this description which are used in our trade, must be perfectly aware that however cheap the article may be at the price, still it affords no scope for exhibiting the features which should characterize the specimens sent in on such an occasion. It is true that there is no disguise as to the materials of which these goods are made, and our readers will not be surprised to find that quality is not taken as the point of excellence.

Our readers must not, however, infer that the whole of the goods are of this stamp, for, when they run their eyes over the names of our most celebrated manufacturers of woollens, they will naturally expect to meet with specimens of the goods for which they are justly celebrated, and, in this respect, they will not be disappointed.

In fancy coatings, we have the well-known patterns, and, of course, being prepared for the occasion, the quality and make of the specimens are undeniable.

In superfine cloths exhibited by Foreign Commissioners, we do not meet with any one specimen to approach those which we know are turned out by our own makers. In a collection of cloths from the Royal manufactory of Denmark, and intended for the use of the army, we noticed one specimen which, as specified on the ticket attached, was for officers' uniforms. We only know that any military tailor, sending home a tunic made of such cloth to one of his customers, would not be long in learning the particular officer's opinion of the article.

Some of the German trouserings are clear in colour, but there is a want of solidity in the article, and an impression conveyed that it does not present an equivalent for the cost.

With the exception of some outrageous patterns in suitings, and which are well described in the catalogue as eccentric, we did not notice any decided novelty either in pattern or in make. As to quality, there is enough to satisfy the most fastidious.

Scotch Tweeds, which within the last few years especially have reached so high a point of excellence for make and the quality of the wool employed, form a prominent feature, and fully maintain the character of the article. Some of the clan Tweeds are especially worthy of notice, and, among the number, we may draw attention to some specimens of milled regimental tartans, which are excellent. It is invidious to particularize where so many of the goods are equally worthy of distinction.

Up in a corner, modestly retiring from observation, our readers will, upon a close inspection, meet with some beautiful specimens of cords for riding-trousers or breeches, which are well worthy of special notice for their quality. The principal manufacturers send in samples of their goods in the leading styles, which, as might be supposed, fully sustain the character they have gained for excellence and make. Judging from the various contributions from home and aboard, our manufacturers need not be under any immediate apprehension of any serious rivalry by foreigners.

In a collection of trouserings from the United States of America, we have a cassimere at 2½d. the yard, while other specimens are as high as 12s. 10¾d., 11s. 0¾d., and 14s. 9d. per yard, a price which will exclude them from the trade, and would lead one to imagine that, like the prices frequently affixed to certain specimens at the dog shows, the intention is simply to prevent them being bought.

The only machine connected with our trade is one for shrinking, which we will look to on another visit, and report accordingly.

THE SCIENCE OF ANATOMY IN ITS CONNEXION WITH OUR TRADE.

(*Continued from page* 3.)

In "The Theory of Proportions," by Jean Cousins, published in 1685, and which is generally followed in schools for artists, the height of the body is eight heads.* This division is made in the following way:—

From the summit of the head to the lower part of the chin	1 head.
From the inferior part of the chin to the nipple	1 „
From the nipple to the navel	1 „
From the navel to the genitals	1 „
From the genitals to the middle part of the thigh	1 „
From the middle of the thigh to the knee .	1 „
From the knee to below the calf	1 „
From below the calf to the heel †	1 „

He divides the head into four equal parts:—

From the summit of the head to the setting on of the hair, or commencement of the hairy scalp	1 head.
From the commencement of the hair to the root of the nose	1 „
The nose	1 „
From the lower part of the nose to the inferior parts of the chin	1 „

A fifth part comprises the length of the neck, as far as the supra-sternal fossette or cavity:—

From the shoulder-joint to that of the waist	2 heads.

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* When the arms are fully extended, eight heads measure the space between the extremity of the middle finger on one hand, and that of the other. Variety of height in man depends chiefly on the varying proportions of the limbs.

† Jean Cousins gives the length of the trunk apart. Anteriorly, the trunk has three heads, from the shoulder to the genital parts; from the shoulder to the nipple, one head; from the nipple to the navel, one head; from the navel to the genitals, one head. Behind, from the shoulder to the inferior angle of the scapula, one head; from the angle to the haunches, one head; from the haunches to the buttocks, one head.

From the wrist-joint to the extremity of the
middle finger . . . . 1 head
From the genital parts to the sole of the
foot . . . . 4 „

As we are not supposed to be giving lessons in anatomical drawings, we leave out the divisions of the hands and feet.

The author, treating on the breadth and thickness of the body, divides the line passing before the eyes into five equal parts. The eyes occupy the second and the fourth, the nose the third. The eye itself he divides into three parts, the middle one of which comprises the transparent cornea. The aperture of the eyelids is equal to one of these parts. After describing the proportions and divisions of the face and neck, he proceeds to say:—"From one shoulder to the other, we reckon two heads; the diameter of the haunches, on a line with the navel, as well as the width between the trochanters, measure six parts." Viewed in profile, we find five parts (noses) from the shoulder to the nipple; to the line of the navel, one head; to beneath the buttock, five and a half parts.

Anteriorly, and at the elbow, the arm measures in breadth, a third of a head; one part at the wrist, and three-fourths of a part at the articulation. Externally and internally, the thickness of the arm equals two parts towards the shoulder, and one part two-thirds at the elbow; a third of a head below the bend of the elbow, and one part at the wrist.

The transverse diameter of the thigh, measured on a level with the genitals, equals three parts; in the middle of the thigh, the same diameter measures two parts and two-thirds in breadth; the leg, on a level with the calf, gives two parts and one-fourth; under the calf, one part and three-fourths; under the ankle, one part.

On the inner as well as the outer side, the upper part of the thigh measures three parts and one-fourth; in the middle, three parts; the knee, the calf of the leg, and the part below the calf, have the same dimensions as in front; and the part situated above the ankle, measures in breadth a third of a head.

Anteriorly, the diameter of the anterior part of the foot, equals one part and two-thirds. It is usual to divide the diameter into three equal parts—the first comprises the great toe; the second, the two following toes; and the third, the two last. Behind the lower part of the leg, the part above the ankle, and the back part of the foot, measures each one part in breadth. Viewed in profile, we find one part and a half from the sole of the foot to the instep, towards the junction of the foot with the leg.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1521 and 1522.

Diagrams 1, 4, 5, 6, 9, and 10, are the pattern of the new form of Court-dress coat, represented on one of the plates issued this month.

Diagrams 2, 3, 7, 8, and 14, are the pattern of a single-breasted morning-coat, in the style of the velvet coat shown on one of the figures on one of the plates.

Diagrams 11, 12, 13, and 15, are the pattern of the child's dress illustrated on one of the plates. The sleeve (diagram 11) is of a different shape to that shown on the dress, and makes a variety. It is gathered on to a narrow wristband (diagram 12), which is fastened with a button and hole. The position of the trimming is shown on the figure.

Morning Dress.

We illustrate on one of the figures on one of the plates with the present number, a style of morning-coat, which looks well made up in velvet, or in any fancy coating. It is single-breasted, with a bold rolling collar, and turning low. There are not any holes worked in the roll. The skirt is short, and well rounded off at front. The sleeve easy to the arm, without a cuff, and a hole and button at the hand. Edges turned in, or bound narrow.

The light Over-coat, in the Chesterfield form, shown on the other figure, is single-breasted, with a small lapel, and four buttons and holes at front. It is made in light-coloured Melton cloths, or fine Tweeds. The edges are bound narrow, and the fronts faced with silk to match, a narrow facing of cloth being left on the edge.

Juvenile Dress.

On the plate illustrating juvenile dress we have represented a useful style of jacket for a youth, and a tasteful dress for a little boy. The jacket is cut moderately long, with a broad back, but hollowed at the side-seams and under the arm, to fit a little into the figure. There is only one button and hole at front of the forepart close to the neck, and the edge below cut off and rounded at the bottom. Easy sleeve, with a button and hole in the cuff. Collar low and narrow; the end well sloped off, and square. Edges turned in. The dress consists of a fancy jacket and knickerbockers. The pattern of the jacket will enable our readers to understand the shape before it is drawn in at the waist by the narrow belt. The trimming as designed is effective, yet simple, in arrangement. It is formed of two narrow or one broad braid sewn on, and buttons placed in the space between them. A similar device is formed on the knickerbockers, or even on short loose trousers reaching to the calf.

REVIEW OF THE NEW GOODS FOR THE SEASON.

Among the patterns we observe an indefinite stripe or rib, so confused as to puzzle a person whether it is one or the other. It has a coarse appearance, but will suit the lounge-jacket or a light over-coat.

In Cheviot we have an average variety of styles, with a good selection of colours in bold mixtures. The majority are, perhaps, better adapted for the spring, or later on in the summer, as the colours introduced on many, although decidedly striking, are, perhaps, too warm in tone for a fine hot summer day. They will tell well made up in appropriate forms of coats.

We have some good patterns in checks, mostly small, but some are rather pretentious in proportion. The pattern in this style most to our taste, is a broken check, with coarser threads here and there, so as to destroy the monotony of the check, and give a smart effect to the goods. Carried out in greys and drabs of various shades, as also in some dark mixtures, this style will form one of the favourite patterns for the season.

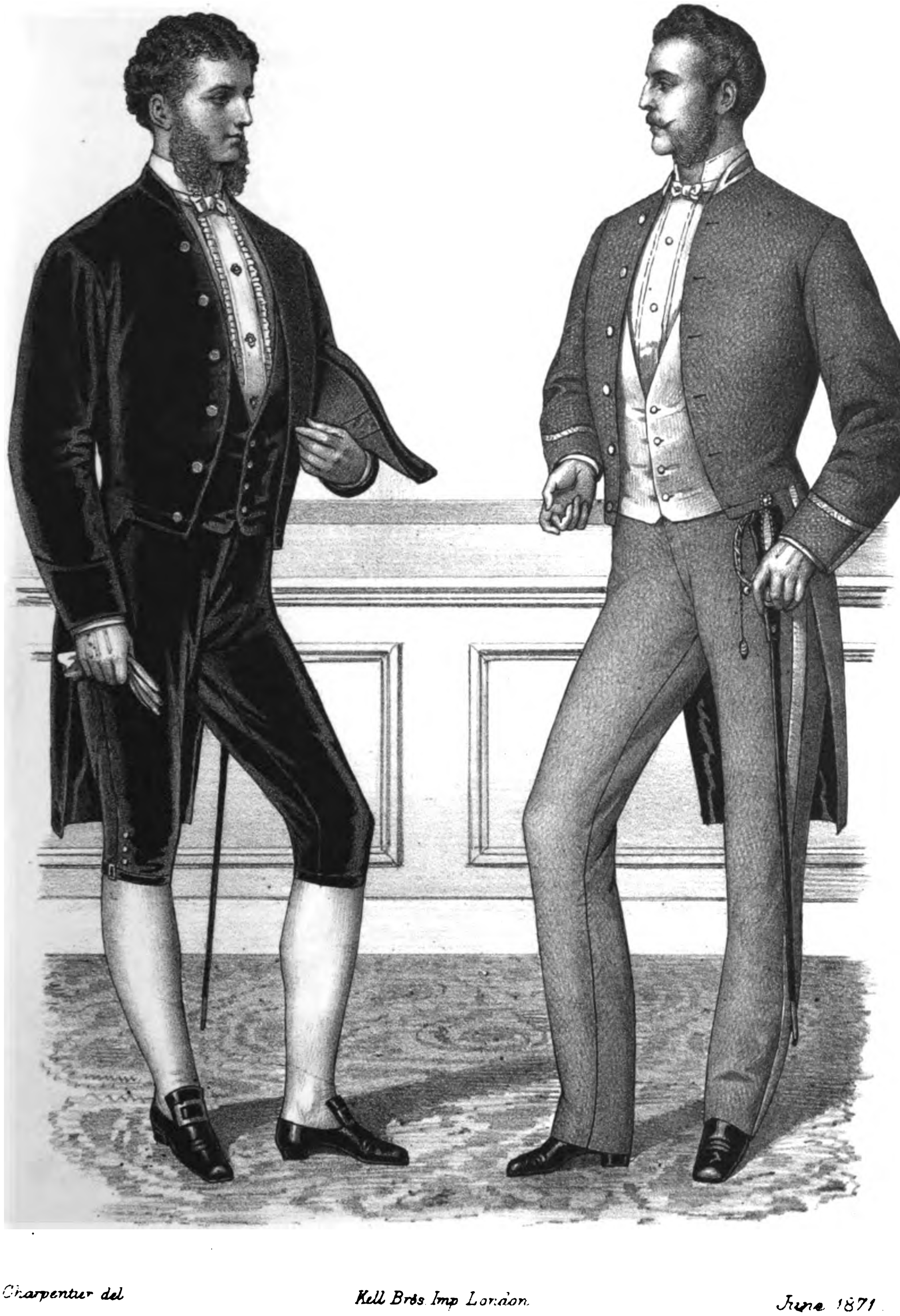
On a moderately dark ground of several colours intermixed, we have checks nearly an inch square, formed by twisted coloured threads of some bright colour, either like one in the ground, or quite different, but not too prominent, as, being of twisted thread, the regularity of the outlines is broken. In this pattern there are some very stylish goods.

We find a good style in a stripe on a soft make of Cheviot. Three fine twisted threads, and a single one on each side, making altogether five in the pattern, with a small space between it and the repetition on either side. This pattern shows very well, and is made in some smart colourings, mostly rather dark, but with several colours in the lines and ground.

Stripes, which took the lead in the trouserings for the winter, have now become established as the favourite medium for the introduction of the new patterns for the forthcoming seasons; and there is no doubt but that they will be equally successful. As may be supposed, they are of all sizes, and embrace a variety of styles, from the modest, unassuming line to the bold, striking, wide stripe. Among the new goods of the latter character, we may notice a rather dark and confused stripe nearly half an inch wide, but scarcely so broad in appearance from the indistinctness of the pattern, with a fine dark line at a little distance on each side, and a lighter coloured stripe of the same width and make alternately. The ground is a fine diagonal in a soft make of angola, and mostly in light and smart colours.

A neat pattern, by way of a change, is worked out by narrow lines in a brown shade of drab with others of a very light shade, on a ground of a tint between the two, making in all three shades. The same pattern is equally effective in grey or slate. A smart trousering among the new goods has a diagonal ground, the lines meeting at a point on to fine dark lines and alternately broader coloured stripes, as if the points of the diagonal lines were coloured. This pattern is in some smart colours, and is attractive. On a drab or grey ground, with alternative white and drab lines, and fine distinct black lines running down at the meeting of the points, the effect is excellent.

On a very smart trousering in a soft make of doeskin, the pattern is formed by alternate spaces not quite half an inch wide, and three fine lines occupying the same space, with a dark line on one side, and then the pattern repeated by the three lines and the space. As seen, the dark lines appear in the centre of the six light coloured lines, and form a strong contrast, but very effective. This pattern is principally carried out in drab of different shades.



M. Charpentier del

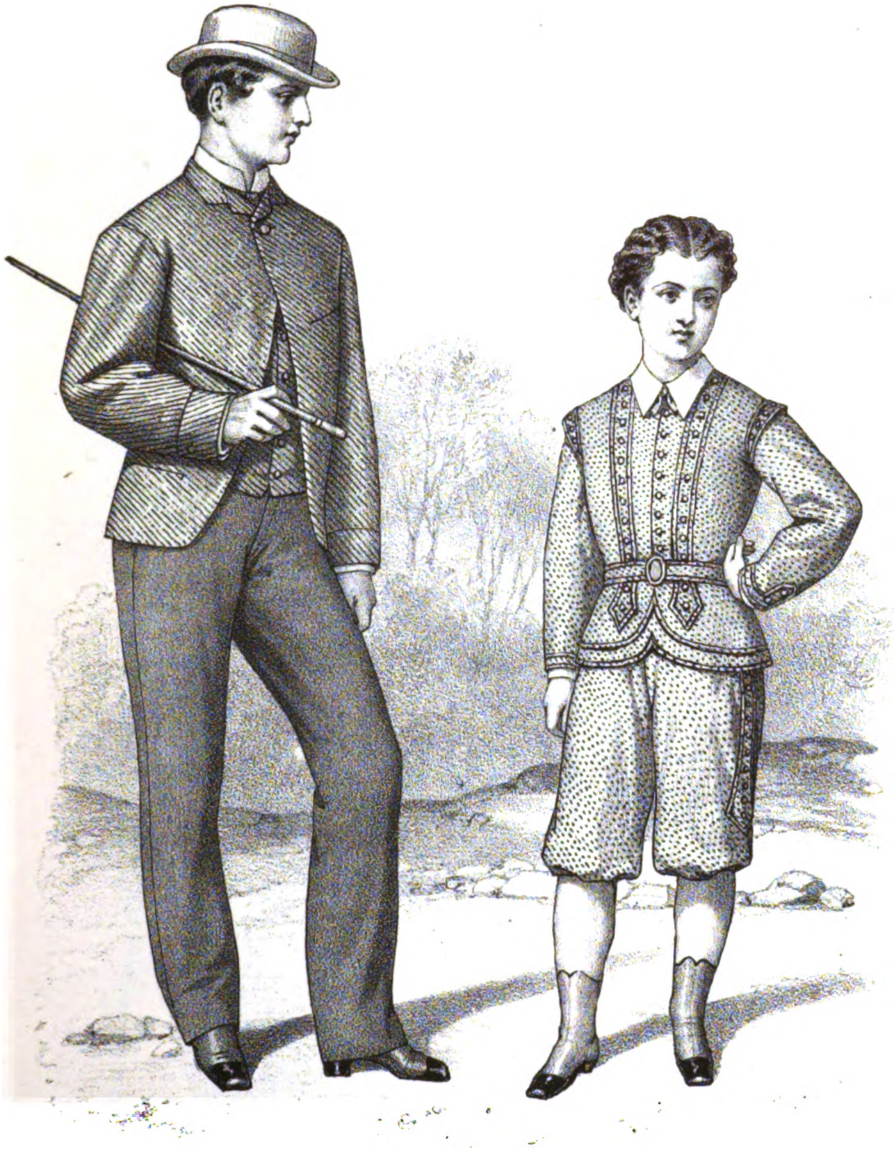
Kell Bros Imp London.

June 1871

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London: 8: Argyll Place, Regent Street, W:



M Charpentier del   Kell Bros Imp London   June 1871.

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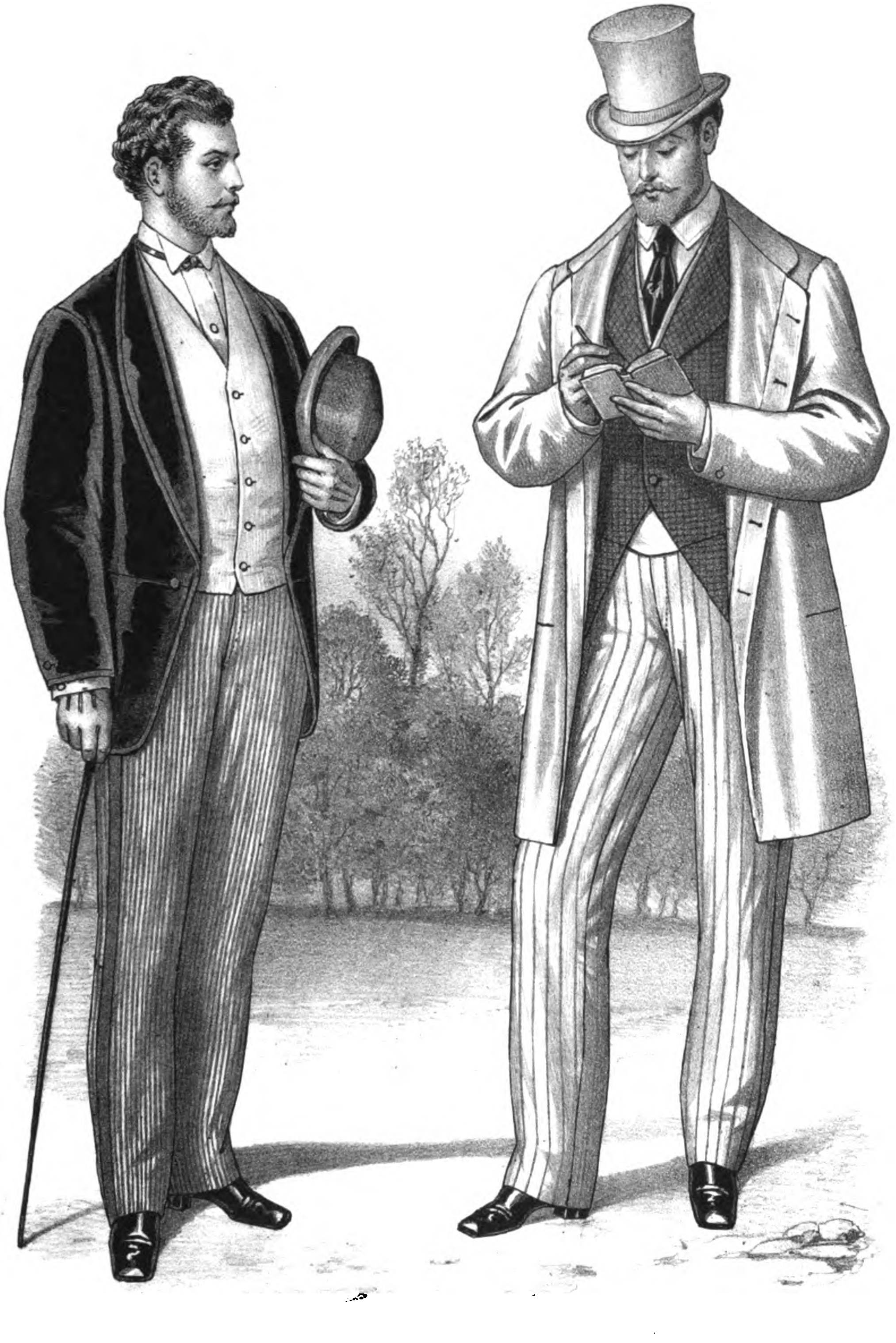
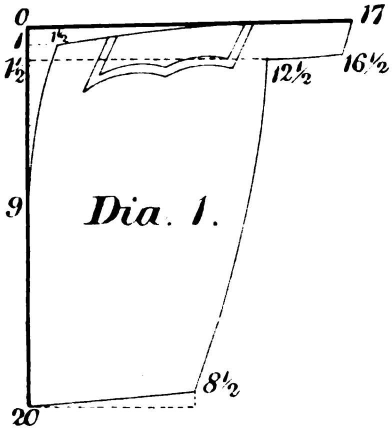


M. [illegible] del. Kell Bros Imp London June 1871.

GAZETTE OF FASHION

BY EDWARD MINISTER AND SON.

London, 8, Argyll Place, Regent Street, W.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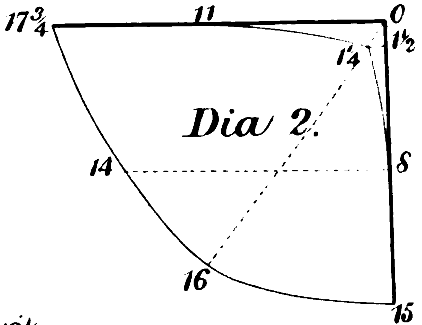
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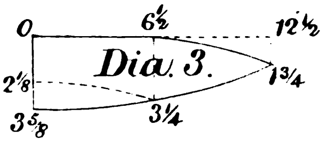
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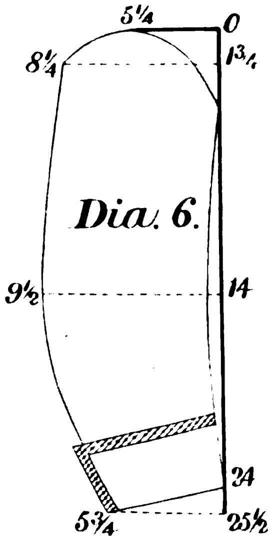
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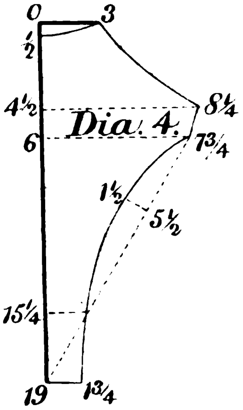
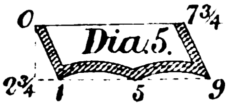
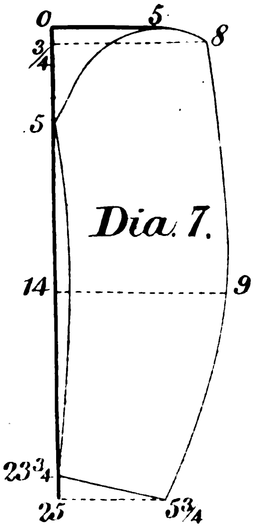
5¾
25½


0
3
½
4½
8¼
Dia. 4.
6
7¾
1½
5½
15¼
19
1¾


0
7¾
Dia. 5.
2¾
1
5
9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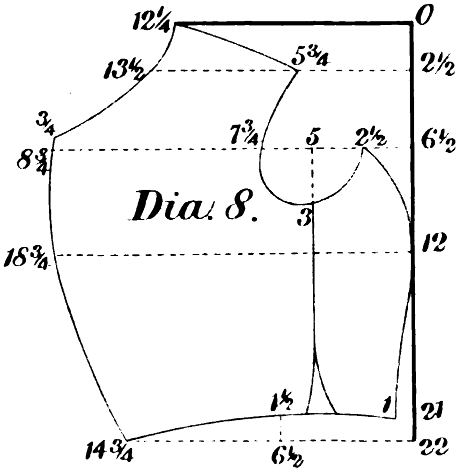
5
8
¾
5
Dia. 7.
14
9
23¾
25
5¾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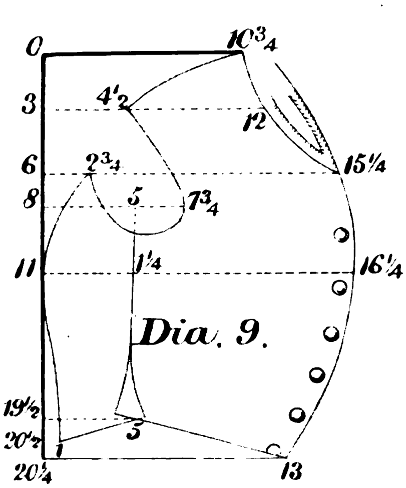
0
13½
5¾
2½
¾
7¾
5
2½
6½
8¾
Dia. 8.
3
12
18¾
1½
1
21
14¾
6½
22

G. C. Minister.

Kell Bro^s Lith. Castle St.

GAZETTE OF FASHION.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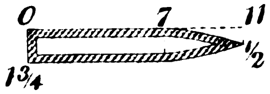
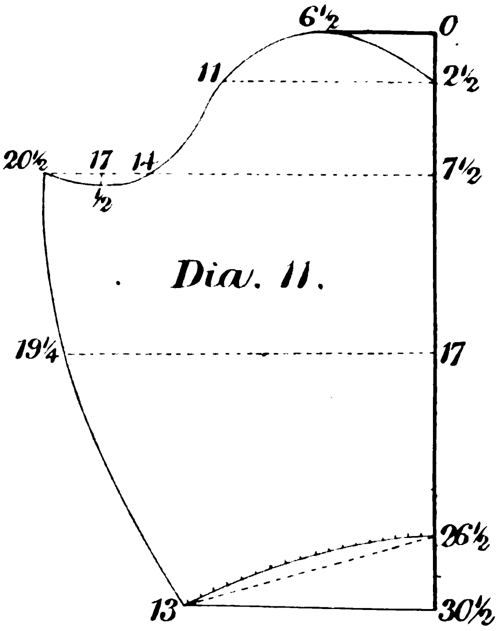
3
4½
12
6
2¾
15¼
8
5
7¾
11
1¼
16¼
19½
20½
1
3
20¼
13

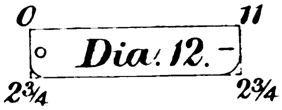
Dia. 9.



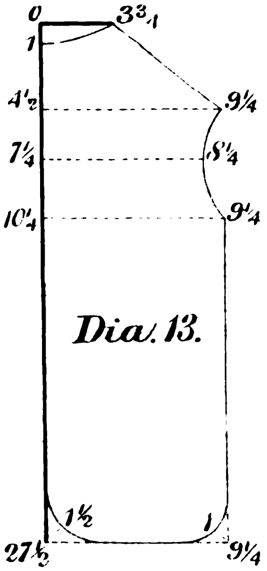
Dia. 10.


6½
0
11
2½
20½
17
14
½
7½
19¼
17
26½
13
30½

Dia. 11.



Dia. 12.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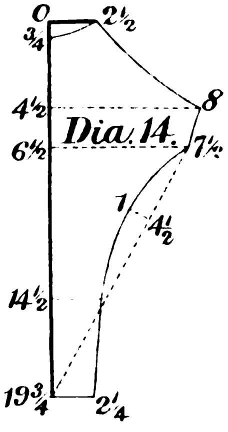
1
4½
9¼
7¼
8¼
10¼
9¼
1½
1
27½
9¼

Dia. 13.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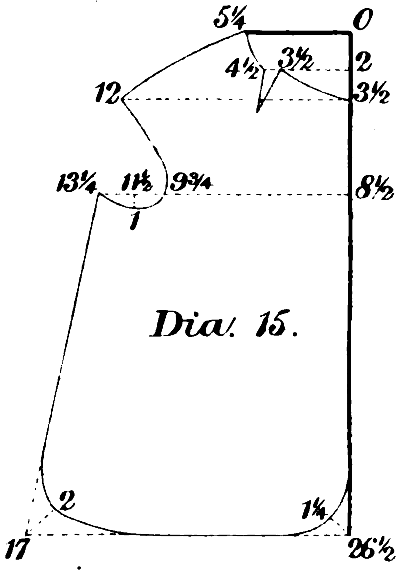
2½
¾
4½
8
6½
7½
1
4½
14½
19¾
2¼

Dia. 14.


5¼
0
4½
3½
2
12
3½
13¼
11½
9¾
8½
1
2
1¼
17
26½

Dia. 15.

G. C. Minister.

Kell Bros Lith. Castle St. E.C.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 303. JULY 1, 1871. VOL. 26.

SELF-VARYING SYSTEM OF CUTTING.

(*Continued from page* 75.)

In the February number of this work, we illustrated the plan for effecting the necessary alterations in the shape of the forepart of a coat, to suit the difference in make between a proportionate figure and a man who stoops, or one *extra erect*, as it is termed, by way of distinction from the ordinary position of the body. We now resume our illustration of the Self-Varying System, by showing its application for producing a style of Over-coat known generally in the trade as the "Chesterfield" form.

In our former chapters, we have left our readers at perfect liberty as to the shape or style of the different garments, as the outline is not determined by the system; we have carried out the same plan in our directions for producing the Chesterfield form of Over-coat, although, as a guide for novices, we have given fixed quantities, to determine the shape and proportions at certain points of this garment. Our readers will readily understand, notwithstanding, that they are at liberty to exercise their own taste as to the shape or width of the back, according to the style worn at any particular time.

We will—before entering into the necessary explanations for drafting the garment—presume that our readers will cut a paper pattern, and not produce the coat from the cloth, as the style will not oblige the cutter to draft an outline of the coat for each individual customer. A few stock patterns will be found to answer every purpose. The necessary alterations for difference in make of figure, or disproportion in the relative size of the waist, can be easily effected from a pattern, drafted for a proportionately made man.

DIRECTIONS FOR FORMING THE BACK.

PLATE 1527, DIAGRAM 10.

Draw the straight line, A C, to the length of the coat. Mark at B, the length of natural waist, which, for a man measuring 17 inches breast, and 5 feet 5 inches, the proportionate height, would be 16¼. If it be intended to cut the coat with a back-seam, mark in from B to D, according to the make of the figure, for the degree of hollow at the small of the body; say, for example, one inch and a half. Place the angle of the square at A, and, allowing one arm to intercept the point D, draw the lines A B, and A G. On the line A D, mark at E, one quarter of an inch *more* than the proportionate height of neck (4½), to allow for the coat being worn over another.

We have taken 17 inches breast as our basis, as 18, the scale to which an Over-coat for a man measuring 17 inches breast would require to be proportioned, admits of much simpler divisions than many other sizes, and will consequently obviate the necessity for introducing a number of fractional parts.

Square with A D, draw the line E H; mark on it at H, one-third of the breast (6), and across to the back-scye for width of back, according to the style worn, say two inches more than a third (8), or as the particular make of figure may suggest. Mark from E to F, on the line A D, one-fourth of the breast (4½), and square out from F, the line F I. On it mark at I, half the breast (9), to determine a point to assist in forming the back-scye. It may also serve to fix the top of the side-seam; but to whatever width the back may be cut at this part, the top of the side-seam should terminate on the curve formed from the shoulder-seam to the point I. This line will be brought into use when producing the forepart.

For the width of top of back, mark from A to G, a sixth of the breast (3), or any quantity preferred, and at G, raise it about half an inch. Should the top of the back be cut broader than the width we have directed, it must be raised more than the quantity we have stated, as the top of the back forms part of a curve in continuation of the neck of the coat; otherwise this curve would be formed too hollow for the purpose. Form the shoulder-seam, raising the scye-point, about an inch and a half above the end of the line E H. Shape the back-scye to I.

On a line drawn from D, square with A D, mark at K—as a guide for the width of back in a Chesterfield which is not required to define the figure, but to hang freely from the body—half the bigness of the waist, and one inch added, to allow for the under-coat (7½). Mark the same quantity at L, on the line F I, and draw a line from L through K, and continue it to the bottom of the side-seam. Form the top of the side-seam, from I to K; add on a little round below K for the hips.

Soften off the termination of the line A D, and form the continuation of the back-seam on the line A C. Mark up from C, half an inch, and draw a line from C, square with A C, to determine the length of the side-seam.

Should it be preferred to produce the back without a back-seam, the line A D may be dispensed with entirely; but, in that case, it will be necessary to allow on a proportionate quantity at the bottom of the side-seam, to be equivalent to the width of the back, reduced at the line A D.

TO PRODUCE THE FOREPART.

PLATE 1527, DIAGRAM 11.

Draw the line A B, making the distance between A and B, two inches more than the length of side-seam of the back. Continue this line above A, and mark on it at C, one-fourth of the breast (4½), and from C to D, half an inch more than the height of neck (4¾). From D mark up to E, half the distance between C and D (2⅜). Square with E A, draw the line E G; mark on it at F, one-sixth of the breast (3), and at G, one-eighth more than the breast-measure (20¼). Place the angle of the square at G, and square with E G, draw the line G H. On this line, at the same distance down as from D to E (2⅜), mark the point I, and draw a line from I, square with I H; on it mark at K, twice the distance from C to D, on the line A E. Place the point H on the back, on the point K, and let the top of the back-seam touch on the line E G, as shown on the diagram, and form the shoulder-seam of the forepart by the back, adding a little round on at the centre. Mark up from A to L, about two inches, and square from L, mark out to M, half an inch less than half the breast, as a guide for the front of scye. From A, square with A E, draw the line A O, intercepting the line G H; mark on it at N, one-third of the breast (6), and beyond, one-half, as a guide in forming the shape of the scye. Place the point F, on the back at the point O, and let the line F I, on the back, lie on the line drawn from A to O. In this position, mark the top of the side-seam, either on this line, or wherever it may be above, according to the taste of the cutter, and form the scye through M, lowering it a little between the point marked at half the breast, on the line A O, and the top of the side-seam, as drafted on the diagram.

For the length of neck, mark up half an inch above C, and take off half an inch at front. Opposite to the point K, on the back, mark in to P, half the difference between the breast and waist measures, for a coat to hang freely to the body. For the spring, draw a line from F through N, and form the side-seam from P to R, parallel with it, adding a little round for the hips. Make the front edge of the forepart, two inches longer from A, than the length of the side-seam. Add lapel to fancy, whether for single-breasted or double-breasted.

The style of coat, as we have already mentioned, does not affect the principle of the system; but, with a view to facilitate a knowledge of our plan for producing this form of coat, we have given certain quantities as a guide for the shape. Should any of our readers, either from a change in fashion as to style, or to carry out his particular taste with reference to the make of his customer, prefer to make an alteration in the character of the coat, the system leaves him at perfect liberty to follow the bent of his inclination. For instance, supposing that he may wish the coat to fit in closer at the waist, he would, of course, be aware that, for that style of coat, he must necessarily reduce the width of the back, not only at the hollow of the waist, but all down the side-seam, as otherwise the back would be out of proportion, compared with the width of the forepart, as well as the upper part with reference to the lower part. The line F I, on the back, being always in a fixed position with reference to the point E, when placed on the line A O, on the forepart, the shape of the side-seam, and the top of it, will be determined as accurately, as in the diagram we have given to illustrate our plan, although the back is of a different style. There is one observation which occurs to us as advisable to make. If the coat be cut closer to to the figure, to prevent it clinging ungracefully to the hips, it will be desirable to draft it rather larger from the waist to the bottom of the side-seam than the size when made up, and take a "fish" out of the forepart, from the bottom of the scye, extending to the opening of the pocket. By this plan, the size of the coat at the waist would be reduced to the width required, while the additional quantity added at the side-seam, would give liberty over the hips, and impart a grace to the coat.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

Independently of the novelty, in the pages of your magazine, of a contribution from one of our American cousins, as your correspondent whose communication appeared in the May number of your work, under the pseudonym of "May Flower," addresses his letter from Boston, U.S.A., the promise held out of sending you his plan for producing trousers like the diagram you published in the same number, led me to hope that your readers may shortly be favoured with the necessary particulars. I think I may safely say, judging from the amiable tone of recent criticisms, that "May Flower" need be under no apprehension of his plan being harshly dealt with by his cousins on this side of the water. Speaking for myself, I am only too happy to find your work likely to become a medium for the interchange of ideas between the members of our trade in both countries, as I feel convinced all parties would be able to turn the information to their advantage. The difference in the habits and styles of the customers, the special modifications required, whether by the climate or by any peculiarity in situation or occupation, would be taken into consideration on both sides, and would be illustrated in the character of the patterns sent you from the States or other part of the world, where our trade is conducted by skilful and practical men. I would not suppose that in this country, however proud we may be of the position our cutters hold in public estimation, we monopolize *all* the artistic talent of our profession, for it is patent that there are cutters in other countries who are quite able "to hold the candle to us." Such an interchange of professional information by means of your pages would enhance the value of your work to your home readers as well as to your Transatlantic patrons, for I may presume that the character the Gazette of Fashion has acquired has not been confined to this country.

Every cutter examining the diagram of a pair of trousers sent you by "May Flower," to illustrate his style and plan, will naturally judge of it by a comparison with one drafted by his own method. The peculiar style shown in the diagram renders this somewhat difficult, by the difference in the width of the top and under-sides. As your correspondent adopts the principle of the "plumb-line," those who cut by this plan, will be able to find the proportions of the whole widths of the body and leg placed on each side, and by that means compare the positions of the points with those on one of their own production. As I cut by the system published in your work, "The Complete Guide to Cutting," I apply at once to the quantities which in the directions we are told to give on each side of the "plumb-line," according to the measures; and I find very little difference in the positions of the different points, supposing the top and under-sides had been cut of equal width. Taking the actual size of the knee-bone of the customer, whose measures your correspondent has given you, to be 15 inches, or 7½ the half bigness, the leg-seam at the knee would not be so far from the "plumb-line" by three-eighths of an inch as by your plan, which would necessarily affect the relative position of the leg-seam at the bottom, which is now placed as in your method. The seat appears very short, being only marked up three inches from O, or one-third less than the height by your rule. The fork is most peculiar in shape. If the top of the leg-seam of the top-side had been carried out as by your directions, it would have been placed at 7⅝ distance from the "plumb-line;" if, then, you carry out the fork to that point, I cannot quite clearly see what shape it would be, for the difference in the width of the top-side does not alter the form of the curve, which would be the same wherever the top of the leg-seam would terminate on it. If a narrow top-side, the leg-seam would be raised above the straight line drawn to the point 7⅝ from the "plumb-line;" but still the shape of the crutch would require to be the same, and the portion cut off the top-side would have to be added on to the under-side, and the remainder of the curve also drafted in continuation of the fall-line. In the diagram, the seat-seam terminates nearly in a straight line at the top of the leg-seam of the under-side; and when the two leg-seams are closed, there would be an abrupt point, which would either make the crutch too hollow at this junction, or there would be too much cloth and too great a length of leg-seam immediately behind it, or about where the point 2¾ is marked. I have seen this fault in other cutters, who, when cutting the top-side narrow at the leg-seam, have forgotten to cut the seat-seam to the proper shape required by the deviation. Another Transatlantic contributor of yours, Mr. Reeves, of New York, in the diagram of a pair of trousers you published in your December number of last year, has well illustrated this very thing, in the shape of the seat-seam on diagram 1.

I see "May Flower" adopts the same idea as Mr. Reeves in making the *dress* top-side wider all the way down from the top of the fall-seam to the leg-seam, than the *undress* side; but, unlike Mr. Reeves, he makes no allowance for the width deducted on the one, on to the front of the dress-side, or the other. At least, I say, "makes no allowance," judging by where I should have placed the top of the front-edge of the top-side; but, of course, I am not in the secret yet of "May Flower's" system. In all probability your correspondent will explain his reason for narrowing one top-side all the way down to the leg-seam. You would have told us to add on beyond 3¾, the same quantity we deducted at the top of the leg-seam for the *undress* side, so as to keep the bottom of the side-seam in its proper place on the foot.

I am anxiously waiting for the appearance of the system by which the diagram was drafted, and have no doubt but that it will engage the attention of many others of your readers. I shall be curious to read our old friend's (Mr. John Anderson, of Edinburgh) opinion of the plan, as he certainly, of all your correspondents, appears to have devoted most time to a thorough study of the principle of cutting, investigating the cause and effect, and devising a remedy to obviate the evil when discovered.

Apologizing for the length to which I have allowed my observations to extend, and assuring our American cousin of the pleasure I anticipate in perusing his next communication,

I am, Sir, with respect,
"A Grateful Pupil."

Trowbridge, ——

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

In reference to the communication from "May Flower," which appeared in your issue for May, judging from the several remarks made by your correspondent, the system appears to me to be very valuable; and I for one, of your numerous subscribers, would be glad to have an opportunity of becoming acquainted with it, and hope that the author may favour your readers with his method, as he partly promised.

I remain, dear Sir, yours respectfully,
W. B.

We hope shortly to be in a position to favour our correspondent with the system in question, as our American cousin evidently intended to send us his plan, if our readers would wish to have the opportunity of examining and testing it. We do not know whether "May Flower" waited for any criticism or the expression of any opinion in our pages, with respect to his diagram, from any of our readers, before forwarding his system, or was restrained by an unnecessary diffidence in offering his plan to the trade.—Ed. Gaz. of Fashion.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

Some years since, you published several communications on trouser-cutting from one of your correspondents, who had given some attention to the subject, and the illustration of his idea of the alteration which he considered proper to make in the shape for corpulent men, drew forth some amount of criticism from some of your readers. If I remember rightly, he took an extreme case, which gave his plan a more singular appearance than if the method had been applied to a less disproportionate figure. He added on at front of the topside a large portion of the excess in size beyond what he considered a proportionate quantity relative to the seat. It appears to me that his idea was correct in principle, as, when cutting a coat for a corpulent-made man, you add on at front of the forepart much more than you allow on at the bottom of the side-seam. I have—fortunately for me, and, perhaps, equally so for my customers—little practice for such figures; but in the event of the necessity occurring for taxing my skill, I should like to have the opinion of some experienced patrons of your work on this point, as "an ounce of experience is worth a pound of theory." In certain trades there is more practice for such makes, and the plan pursued by cutters in these houses would have great weight, as, unless it met the requirements of the cases, it would not, of course, be persevered in.

Admitting at once my ignorance in the matter, and appealing to the charity of my brethren, I have to thank you in anticipation for your courtesy in finding space, at some convenient time, for my remarks, and remain,

Yours much obliged,
"A Novice."

OPINIONS ON DRESS.

While tailors, as the originators of the different styles of dress which eventually predominate during a season—or, under special circumstances, from the character or some essential quality they possess, may be retained for a longer period—take their point of view, as to detail and general effect, from their knowledge of what is becoming, gained by their experience as tailors, the outside world may entertain different ideas as to the general appearance of male costume, judging simply from what they are led to believe constitutes harmony, or from what is accepted in society as correct in taste. The two opinions might differ, but there is no doubt that a tailor, gifted with that amount of good sense and artistic knowledge which a member of our branch of trade ought to possess to exercise any influence over his connexion, is in a position to effect much, when catering for his patrons, by recommending that style which is best adapted to the figure and personal appearance of each individual customer. It is very well to quote the old line of Burns, "A man's a man for a' that," but we are inclined to think that many of the lords of creation would cut but very poor figures in the world, if left unassisted by the art of the tailor.

On the other hand, a tailor may become wedded to a particular style, for which he has acquired a name, and may endeavour to maintain it among his connexion after it has passed out of fashion generally. This, we know, may be frequently observed even at the present time, although it was more noticed formerly, when certain houses might at once be recognized by their productions.

Although literary men used to be proverbial for their inattention to the etiquette of dress—and we are not aware that, as a rule, the present generation has made any great change in this respect—they may still be able to discern the merits or defects in the dress of others, while unmindful of the very point for criticism they present in themselves.

We have now and then extracted remarks from various publications, commenting upon fashion or costume, and have been amused at the terms in which the opinions of the different writers have been expressed. We were under the impression that in the leading cities of the United States, dress was studied by both sexes, and that a strong predilection was shown for borrowing from our neighbours across the Channel. It is generally understood in the trade that the styles adopted in this country are deemed too plain to serve as models to American gentlemen, although those who have their dress from this country are content to wear it with perfect confidence in its good taste, and in that of their tailors. If we can put any faith in the statements which lately appeared in a journal of great social influence and large circulation, "The Leisure Hour," our ideas and the real facts are strangely at variance. The writer, after some remarks upon the way in which the American ladies dress, observes: "The men also follow the European fashion in dress. But in speaking of dress I am not referring to the followers of fashion. The *national* tendency towards carelessness in costume is shown in many ways." He then describes the effect produced by the appearance of the first specimen of an American from shore, in the person of the pilot who boarded the steamer, and says, "His dress gave matter for study and reflection. He had nothing of the look of a sailor. He had a chimney-pot hat, and a Tweed suit, coat, vest, and trousers, all of different patterns." He then gives another illustration of the influence of "the *national* indifference to dress," by relating an anecdote of an Englishman who, while exploring the White House (the residence of the President), was asked if he would like to see the President, and, in reply, observed to the gentleman who was accompanying him, "that he would not trouble him," and, with his notions on the subject, further observed, referring to his dress, "that he had not come prepared to be presented." It was explained to him that dress was not considered essential for the purpose, and would not debar him of the opportunity if he wished to avail himself of it." "Few officials, either of the Government or of companies, have any distinguishing dress. One might think, at first, there was an aversion to anything like livery or the badge of servitude. Yet there is no principle in the thing, for the police and the postmen, as well as the army and navy, have uniforms. The carelessness as to dress is only part of the national spirit of independence. I often heard the words used proverbially, 'It isn't the clothes, but the man in the clothes! It is with dress as with rank—it is but the guinea's stamp.'"

A writer in the *Pall Mall Gazette* was very humorous in one of the numbers, when passing his critical remarks on the "Ulster" Over-coat, on its first appearance in the streets of London. He alluded to it as one of the most interesting circumstances in connexion with the season, "in the appearance of several persons in the streets in long great-coats extending from the neck to the heels, and giving the wearers the appearance of what are generally known among children as 'Noah's ark men.'" He admits they may be "comfortable, if not picturesque," and oddly enough, to our mind, deduces from this circumstance a reason for supposing that this "symptom of courage in respect to dress" may lead to a mighty revolution in this respect; and, in fact, "may be at hand, to the convenience of all mankind." He remarks "that a man brave enough to walk down Regent Street enveloped in a wrapper so long, so ample, that spectators are obliged to trust to his honour that he has any clothes beneath it, would not be afraid to discard the uncomfortable form of hat now worn, and substitute some more rational and becoming style of head-dress." The writer then wages war against trousers, and would like to see them superseded by knickerbockers and gaiters, as more consistent for dirty weather, and walking in the streets. He would make a complete change in the form of evening-dress, and would have it so arranged, both for ladies and gentlemen, as that they might dispense with cabs and carriages, and walk to their friends' houses, as he remarks, "Society will never be really comfortable, until *people can walk to it.*" He would have ladies clothed in long wrappers, "like those which covered the divine form of man last winter," wearing "overshoes, and, if need be, carrying umbrellas over their head."

We wonder how the writer's tailor gets on with him, and whether he ever ventures to discuss the subject of "poetry in dress" with his customer. It would be amusing to listen to the arguments *pro* and *con*—one might be enlightened on matters of detail. What with certain *ideal* types of dress, and the tailors' more matter-of-fact views on the matter, the devising of a style is not quite so easy a task as it might at first appear to the minds of the unenlightened in the mystery.

RIDING-HABITS FOR YOUNG LADIES.

In the April number of our work we published a plate (agreeably with our custom), illustrating the newest and most fashionable styles of Riding-Habit for ladies, together with a pattern of the body and train, and full particulars for making up; we now issue with the present number a plate representing a style of riding-habit adapted for *young* ladies not old enough to wear one of the character we have already given. For young ladies of the ages from twelve to seventeen, a more fanciful style of habit is admissible, and is even more appropriate; consequently, on that represented on the plate, we have more ornamentation than usual. The body is cut rather longer behind and at front, and is only moderately fitting to the figure, as the form of the body is not at that age usually sufficiently developed to justify a close-fitting habit. The front is fastened by buttons and holes, and there is a narrow stand-up collar, square at front. The sleeve is large, and finished with a pointed cuff, the point terminating at the hind-arm, and three buttons below. The front-edge of the forepart is cut with a rather long point, and left open a short distance, to prevent the bottom-edge of the body binding on the fulness of the train, as also to have a more elegant effect. The habit is hollowed at the hip, so as to form a curve with the point at bottom of back.

We have represented a pretty style of trimming, which may easily be carried out in a large tracing-braid to match, or of a different colour to the habit. The design is carried down to the centre of the back, terminating in a point, and a small figure in the space between the point and the top of the back; or it may be carried over the shoulder and round the back, so as to meet on the other side and form a continuation of the pattern. In this case, the same design may be carried up each side-seam, finished with a small figure at the top, and one edge of the pattern continued along the bottom-edge of the body.

The train is cut in two pieces, the upper part hollowed at the top, as the pattern we published in April, but not quite so small at the top in proportion to the size of the waist; the other portion with fulness, gathered and plaited in on to a narrow band, which is fastened round the waist with a buckle and strap. The train is cut about three-eighths of a yard longer than the length taken to the ankle.

* * *

In the order which is usually acknowledged in polite society, "ladies first," we may proceed to notice the illustration of a smart jacket for ladies, for outdoor wear. It is cut loose, and to hang quite free from the figure. It has large sleeves, increasing in width at the bottom, and cut long at the hind-arm, the seam being left open some distance up. The front of the jacket is fastened by hooks and eyes, or by buttons, and the holes worked in a fly. A pretty design is represented down the fronts, which may be introduced on the sleeves on a smaller scale.

This form of jacket is made in fancy coatings, in different shades of blue, or in Melton, and Tweeds of light colours, with braid to match, or black.

We represent on two other figures a style of morning-coat which will be found generally useful, and especially at this season of the year, by gentlemen residing or visiting in the country. We have also given the pattern of it in our collection of patterns in diagram. The edges are turned in, and stitched a little way in.

The waistcoat is usually made single-breasted, without a collar, and cut rather long. It is made to button up moderately high, and the lower button and hole are placed about two inches from the bottom.

The trousers are cut straight to the leg, easy over the body, and to spring out a little on the boot.

Mixed and fancy makes of coatings, Tweeds, and angolas, are used for these suits, with stained ivory or bone buttons to match the colour.

A favourite style of jacket for youths is shown on one of the plates published in this number. It is cut rather short behind, not reaching to any length below the hollow of the body. The back is cut whole, moderately broad across to the sleeve, narrow at the bottom, and the side-seams well curved. The forepart is single-breasted, with a rolling collar, and a broad turn reaching low. There are four or five buttons and holes at front, and the jacket is cut with a little point at front and behind. The collar is low in the stand, and narrow in the fall. The sleeve is easy to the arm, and has a cuff two inches and a half wide, with one or two buttons and holes. The edges are turned in and stitched, or have a narrow braid laid on flat. Blue is much worn, with fancy gilt buttons; black and a dark shade of brown are also in wear. With both of these, fancy silk buttons are worn.

Waistcoats for youths are generally made without a collar, and to open rather low. In length they are cut to correspond with the jacket, if of the shape we have drawn. White quilting in small patterns is worn, and with covered buttons. For morning wear, neat stripes or figures in quilting, or padded drill and quilting in soft colours. Morning-waistcoats may be made double-breasted, with a moderate lapel, and cut rather longer when worn with a different form of jacket.

Trousers are made to fit the leg quite easily, and to fall a little more over the foot. They have fly-fronts, with cross-pockets, and plain side-seams.

A style of dress, which is much in favour for little boys during the summer months, is well illustrated on one of the figures on the plates published with the present number. It consists of a very loose shirt, fastened down the front with five buttons and holes. It is cut rather long, and tucked into the band of the trousers; but being very full, it falls over and hides the top of the trousers. It has a deep collar, which lies on the shoulders and reaches low down the back. The sleeve is very large, and gathered at the bottom on to a narrow wristband, which is fastened by a hole and button.

The trousers are cut very wide, but short. They are made with a fly-front, and have side-pockets. Blue serge is mostly made up in this style. There is a broad white braid on the edge of the collar, with a narrow one at a little distance in. The cuffs may be made of blue, with two rows of the narrow white braid, or entirely of white. The front-edges of the jacket may also have one or two narrow white braids down them. At the side-seam of the trousers there may be one broad white braid or two narrower.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

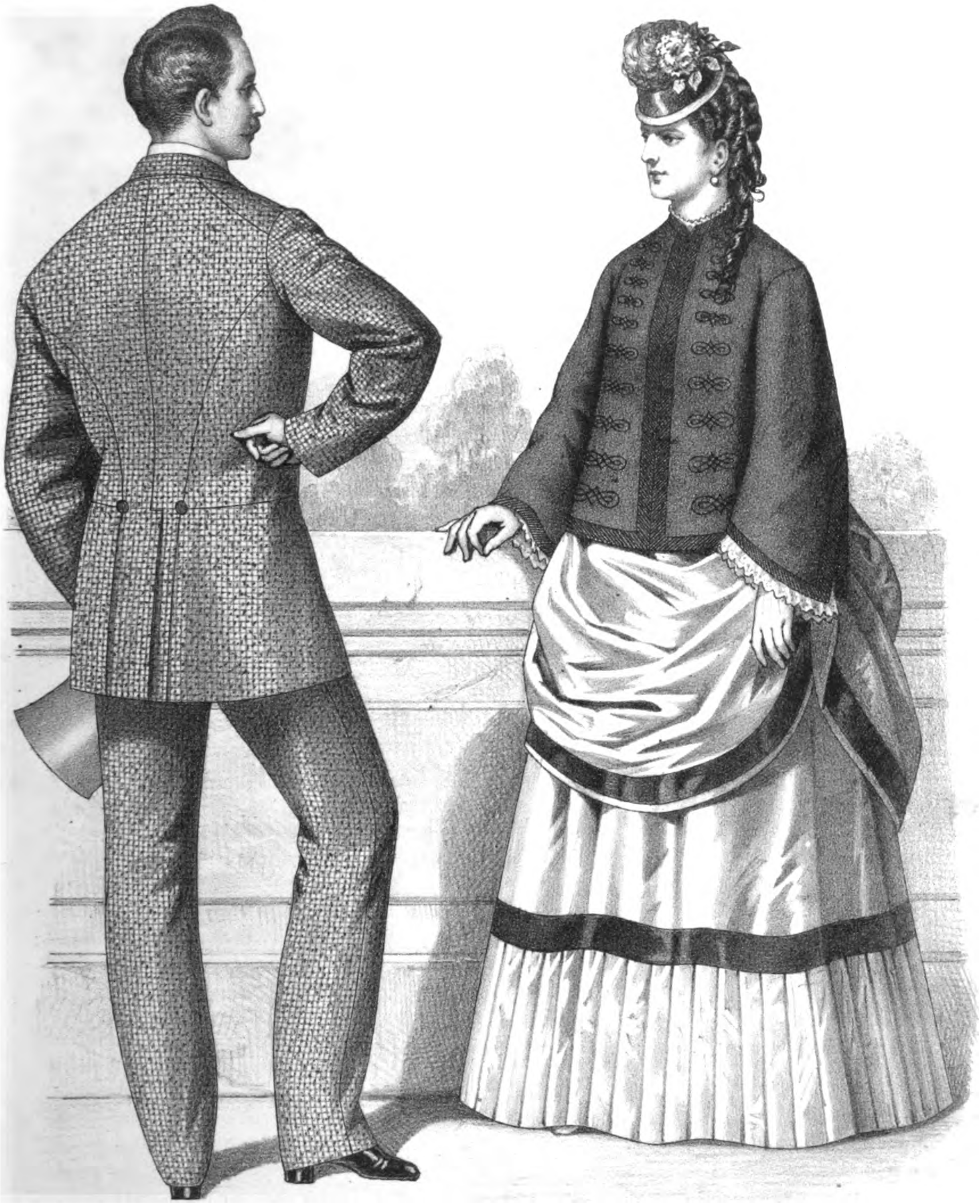
Plates 1526 and 1527.

Diagrams 1, 2, 3, 5, and 6, are the pattern of a style of morning-coat, which, without having any special claim to originality, will be acceptable as a *useful* form for business purposes, or for the country. The forepart is cut quite easy to the measure at the chest, and large at the waist, so that the skirt, which is cut to run with the front-edge of the forepart, reaches well forward on the thigh. The sleeve is rather small at the hand, and is made up with a cuff, and one hole and button.

Diagrams 4, 7, 8, and 9, are the pattern of a youth's round jacket for dress. It is made with a roll-collar, and to turn moderately low. Sometimes the roll is carried lower down, but we have cut the pattern to the prevailing style. There is a cuff to the sleeve, with two holes and buttons. The jacket is cut to reach a little below the hollow of the waist, and the bottom of the forepart should be stretched a little in making up, to assist the cut, in preventing the jacket binding round the hips.

Diagrams 10 and 11, illustrate the application of the principle of the "Self-Varying System of Cutting" to the form of Over-coat, known in the trade as the Chesterfield, and described in the present number.

July 1st — GAZETTE of FASHION — 1871



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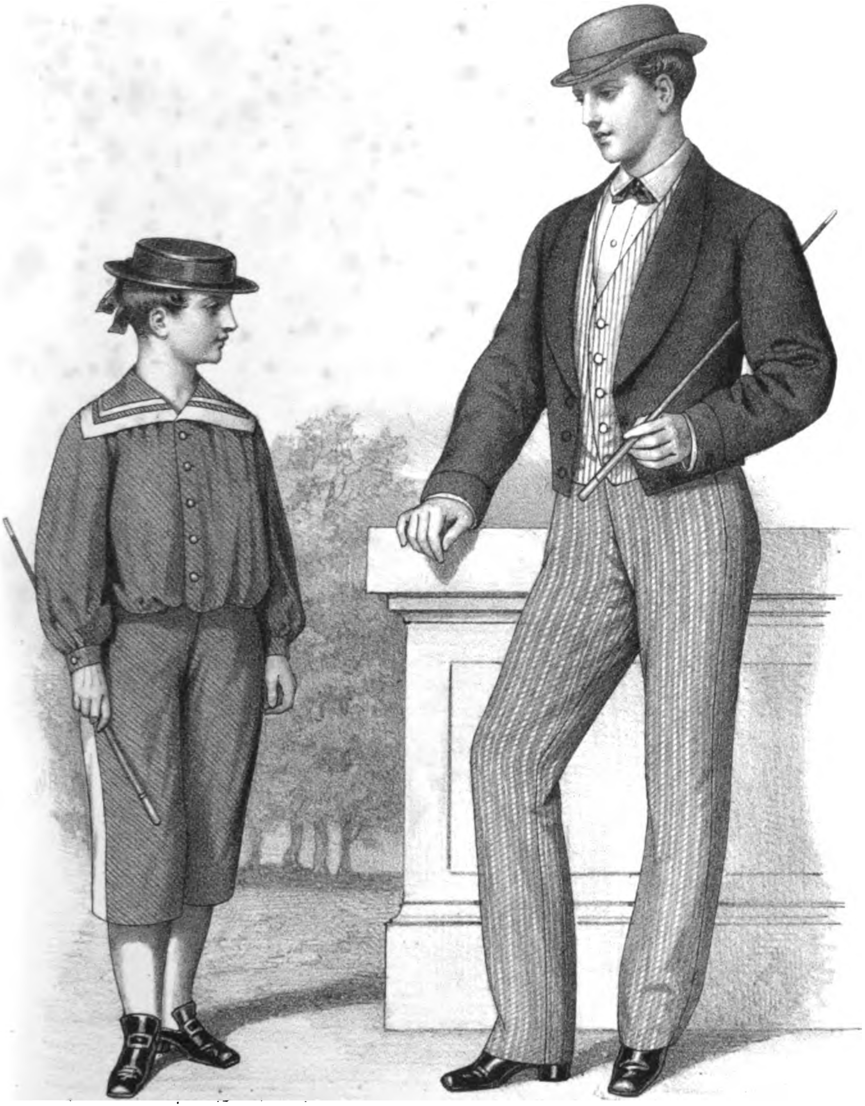

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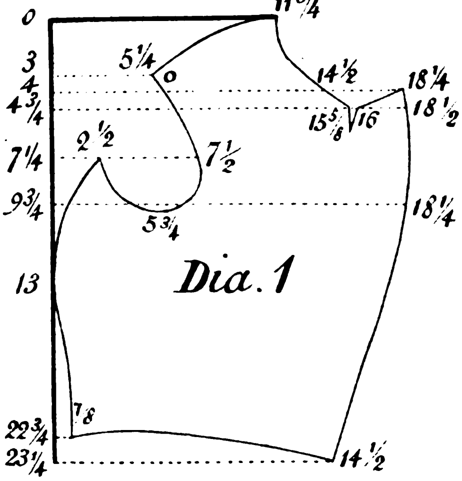
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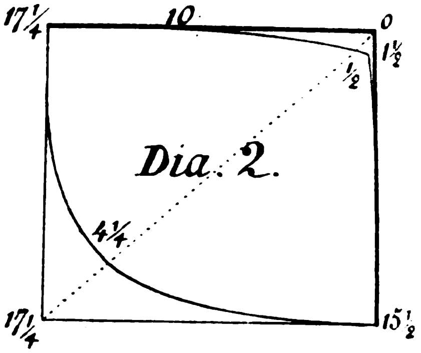
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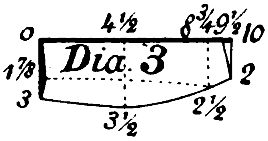
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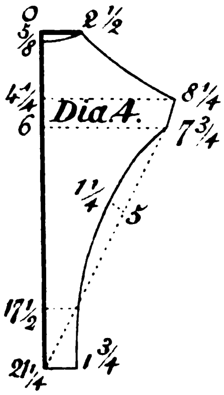
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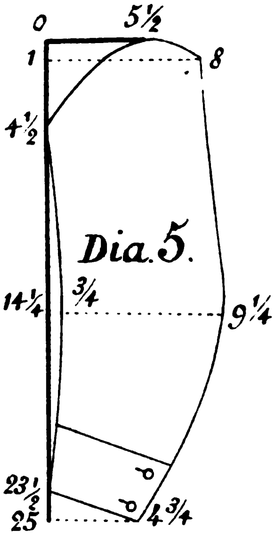
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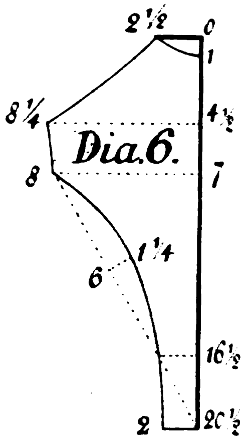
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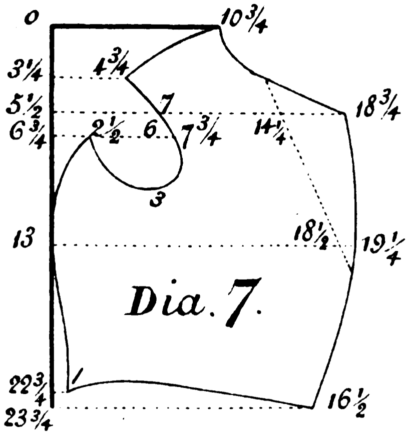
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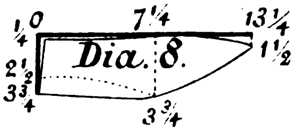
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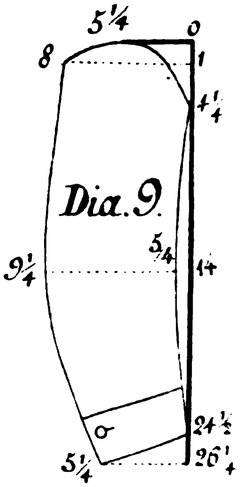
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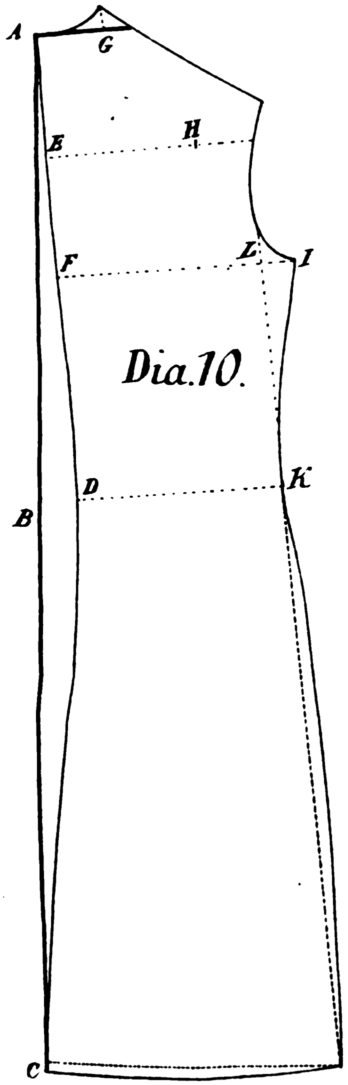
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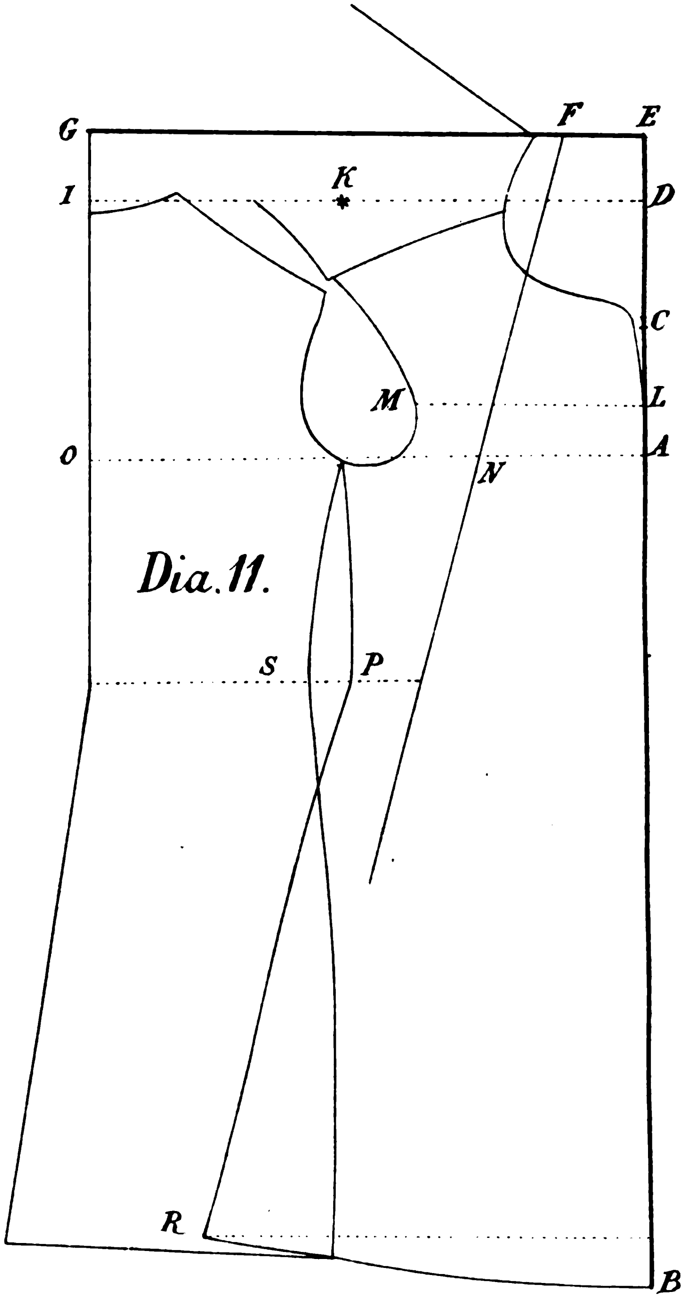
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Dia. 11.

Imp. Michelet, 6. R. du Hazard, Paris

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 304. AUGUST 1, 1871. VOL. 26.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

Melbourne, Victoria, April 14, 1871.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

By the mail just arrived, the February number of your work, the GAZETTE OF FASHION, is to hand. I find in it a communication from a correspondent, writing under the initials "T. J.," admitting "that he cannot understand the difference Mr. Reeves makes in the width of the two top-sides from the fork upwards," and also states "he should have been afraid that there would not have been sufficient stride for walking," &c.

Without wishing for one moment to detract from the merit of Mr. Reeves, or to depreciate his theory, I may observe that the idea of cutting the two top-sides of a pair of trousers different in width, upwards, is not new, but was often practised by the late Mr. W. Cooling, of Maddox Street, in your city, when cutting breeches; at the time he was a member of the Foreman-Tailors' Society, and before he became partner with the late Mr. Poole, of Saville Row, which must now be more than forty years ago, and very soon after the introduction of the "fly-front," or, as it was then called, the "Cossack front."

In the interval between the time I have named and the present, I have myself adopted it; and while penning these remarks for your perusal I am sitting in a pair of trousers cut on the same principle. It is a decided improvement upon the ordinary plan, as it gives a shorter edge to the "fly-side," which makes the "fly" sit closer. It also gives greater room for the *dress* without appearing to do so, and it is very easy and simple in its application.

If your correspondent is desirous to try the effect, he can easily put the method into execution by his own system. He has simply to draft a pair of trousers in his usual way, and then add on three-quarters of an inch at the upper part of the front-edge of the *left* top-side (supposing he dresses left), gradually lessening it to nothing at fork; deduct the same quantity from the front of the *right* top-side, and generally softening it off to nothing at the fork. This is done without in the least degree interfering with the usual cut of his trousers.

I send you a diagram illustrating the mode of proceeding.

Suppose the strong lines on diagram 15 to represent the front-edges of both top-sides of a pair of trousers, with the dress marked to be taken out in the ordinary manner; add on from A to B, on the *left* top-side, three-quarters of an inch, carrying the line down to nothing at the fork, as shown by the dotted line. Take the same quantity off the *right* top-side from A to C, carrying the line down to within a short distance of the fork, as illustrated by the inner dotted line on the diagram; and the operation is completed, without in any way altering the cut of the trousers or necessitating any other deviation from the system.

Mr. Reeves allows one inch each way, but that quantity, in my opinion, is more than is necessary; and is calculated to attract attention to the alteration in shape, while the three-quarters of an inch would pass unnoticed. In fact, while in conversation, the other day, with a friend, he introduced the subject, and said he could not understand it. I explained the plan, and showed him the pair I was then wearing. He would not believe that one top-side was wider than the other, until he measured them and convinced himself of the fact. In practising this plan, I have found it an advantage to lower the top of the right side a quarter of an inch at front.

I do not know if there be any value in the other diagram I send you (diagram 7), illustrating a plan I adopt for trying the balance of a pair of trousers, after they are made up. It may be new to some of your readers, and perhaps be useful to them.

Lay the trousers flat on the cutting-board, pin them on the double, as marked at 1 at the heel, 2 at the fork, and 3 at the side seams. Mark in from the double edge at the leg-seam to A, 1¾, and draw the line A C H B from A, touching the top of the front-edge. Square out at D C and G, mark up from C to H, nine inches, and draw the line H E F, square with A B. From H to the star mark half the waist. The distance from C to D, and from the star to F, added together, should be two-fifths of the waist; that is six inches for a fifteen-inch waist. Should it be less, it will cause the trousers to be tight in the crutch on sitting down. If it exceed the proportion, it will cause a looseness of stuff between C and D.

If the trousers are made for a man who wears them very tight round the waist and without braces, and they ride up the leg when sitting down, although they have the full balance, it will be because there is not enough round on the under-side at the side-seam, between H and G. Should there be a looseness in the thigh between C and D, and only the correct balance, then whatever is taken away in the crutch to make a fit, must be added on at the hip, to keep the balance correct.

I am, dear Sir,
Yours respectfully,
"R. H. C."

[The above letter reached us in due course, but too late for notice in the July number, or we should have been pleased to welcome our new correspondent, who takes the trouble to write to us from so great a distance, and introduce him at once to our readers. We cheerfully accept his communication, and give it place in our work, as the observations—evidently those of a practical man—may provoke a discussion on the peculiarity of the plan introduced to our notice by Mr. Reeves, from some other member of the trade who has tried the method, and will, perhaps, favour us with the result of his experience. The plan is so peculiar in character, and so different from the ordinary practice of the trade, that it is quite worth the trouble to test its merit; as, if it afford the special advantage in the fit of a pair of trousers which is claimed for it, every cutter would only be too glad to adopt it in his practice for the satisfaction of his patrons.—Ed. Gaz. of Fashion.]

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

I have no doubt but that many of your patrons have frequently been annoyed at the unsatisfactory fit, or rather misfit, in the trousers they have cut with every care for their customers; and, after some consideration, have come to the conclusion, that the defect was due to the bad-fitting drawers they were wearing. There can be no greater nuisance in every respect than the machine manufactured drawers in general wear. They are out of all proportion, as they increase in length as they are made larger in the waist, so that they frequently reach considerably above the top of the trousers, at front, while the seat is so short, comparatively, that it does not nearly reach to its proper place on the body. Have you not, among your numerous readers, some one who could whisper a word in the ears of a manufacturer, and draw his attention to this unsatisfactory state of things? I am quite sure if an improved shape in drawers were introduced, it would meet with great success, and be universally recommended by the trade. You will have plenty of cutters competent to supply an improved model, and give the necessary instructions for the manufacture. Unfortunately, properly made-up drawers by a tailor involve too great an expense to admit of their being more generally worn, but any one who has once tried them, will never return to those made by machine; for the comfort is so immeasurably greater, that the difference in price would not be considered for one moment. Let me hope that my hint may be acted upon by some member of the trade, and that he may have sufficient influence at proper quarters to lead to my suggestion being carried out, by bringing his personal experience to support the recommendation.

I remember, some time since, reading some comments by yourself on this very subject. I have no fear, therefore, that we should not have your assistance in doing away with this long-standing nuisance.

I am, dear Sir,
Respectfully yours,
"X."

IMPRISONMENT OF JOURNEYMEN-TAILORS, MEMBERS OF A TRADE SOCIETY, FOR CONSPIRACY AND INTIMIDATING.

We have received a copy of a Drogheda paper, giving a full account of the trial of three journeymen-tailors, who have been recently tried at the assizes of that town for "conspiring, on the 17th of October last, to compel Mrs. Davis, carrying on the business of a tailor in that city, to dismiss her foreman cutter from her establishment; and, further, for endeavouring by force and intimidation to compel certain journeymen to leave her employment."

Although we have heard reports, from time to time, of local strikes and differences between masters and their men, yet generally they have not assumed a serious character, and have been amicably settled upon investigation of the grievances. We were led to hope that the misunderstanding, which we know prevailed at one one time to an alarming extent, had ceased to exist, and that a recurrence of such disturbances as we witnessed was an improbability. The proceedings which are described in the trial in question unfortunately come to dispel our ideas by a narrative of details which bring to our mind the events to which we have alluded.

It would appear that a meeting was held on the 17th of October last, at which Mr. Davis attended, representing his mother, in whose establishment he was engaged as one of the managers.

In his evidence he stated that the chairman said the Tailors' Society refused to work any longer for their house, unless the foreman were dismissed, as he was obnoxious to the men. Mr. Davis told the chairman that he considered the request most unreasonable. He elicited that the refusal to work for them did not arise from a dissatisfaction at the wages paid, as the chairman, speaking on behalf of the meeting, admitted that the house always paid good wages, but that the foreman was—to use his own words—a "petty tyrant," and that the men refused to work with him any longer. Mr. Davis expressed his surprise that, in the event of the men having any grievance, they had not brought it before the heads of the firm, or before some of the managers. He objected to the removal of his mother's foreman, and stated that she had an unexpired engagement with him. He left the members of the meeting to reconsider the course they were pursuing, and they promised to send word to the house of their decision. A deputation subsequently waited on them. After this meeting, only *one* journeyman returned to work, but merely to finish a job he had in hand, which he had left unfinished on the previous Saturday. We now see introduced the old system of *picketing*, as Mr. Davis proceeded to state "that on the following morning there were two or more tailors walking up and down in front of our establishment, and tailors also in the rear;" that they were constantly there from morning to night, and were relieved at intervals. The prisoners had been noticed on this duty. In spite, however, of the vigilance of the picket-men, one journeyman managed to get into the house, "owing to his appearance being rather different to that of tailors generally—he was rather more respectable, and they did not suspect him." This nuisance lasted from the 18th of October to the following March.

He noticed in January a man in their employ going to his dinner, and when a little distance from the house he was stopped by four or five journeymen. After some conversation this man went on his way. One of the prisoners ran after him, and on Mr. Davis going round by another road he observed a crowd collected. He accompanied a sub-inspector to the lodgings of this man, and saw him and the prisoner who ran after him together, when their man charged the prisoner with threatening his life, accompanying it with the remark that "he would never let him finish the job he had in hand."

As usual, in such cases, the master naturally endeavours to procure strangers from other towns to do his work, and, as is very often the case, these new hands come in for a share of the annoyance on the part of the pickets. Some men who had been obtained from Belfast, when, with Mr. Davis, they arrived at the establishment, found a crowd of journeymen assembled (among whom were the three prisoners) who endeavoured, "by holding and pulling the men, to prevent them from getting into the premises; and had it not been for the assistance of the police and persons in the establishment, they would have succeeded."

On another occasion a journeyman, who had been engaged for them in Dublin, met with the same treatment on arriving at the establishment. Two of the prisoners were noticed taking part in the disturbance.

There was a public meeting on the 12th of December, and an invitation in writing, signed by one of the prisoners, was sent to the firm: "It requested the attendance, at a meeting of the associated trades, of a representative of the house." Mr. Davis attended, "and a resolution was passed to the effect that we should part with our foreman. They wanted me to acquiesce in it, but I objected." The first meeting at which he attended was composed entirely of journeymen-tailors.

A cashier in the establishment confirmed the principal statements. He spoke as to one of the prisoners calling at the establishment to urge the dismissal of the foreman, and that he attended at a meeting held in the club-room of the society, on which occasion it was again stated that wages did not constitute the grievance. He told the meeting that the foreman was engaged under an agreement for a fixed term, which would not expire until May, and on asking at first for *three months*, and subsequently for one month, met with a refusal in both cases. He then described the annoyance from the pickets, and the incidents on the arrival of the new hands engaged. One of the prisoners afterwards came to the establishment about giving free passes to the men at work, to enable them to walk in and out unmolested—a kind of safe-conduct. In consequence of the interference the men met with, the firm had been obliged to board and lodge all they could get to work.

Evidence was given to prove the connexion of the prisoners with the proceedings. As might be expected in an Irish law court, some amusement was afforded by the answers of the witnesses.

The Judge, in charging the jury, said—what we have heard from other judges when workmen have been tried for this offence—that "it was perfectly innocent for tailors or any other tradesmen to combine for *their* common protection; *but*, if they went beyond that—if they sought to impose their commands upon others by threats and intimidation—if they sought to prevent other workmen from following their lawful employment—they then became amenable to the law." He stated the charges in the indictment, and told the jury that it was their duty, after having heard the evidence, to determine if the prisoners had been proved guilty of the acts alleged against them. He referred to "the most extraordinary system which had been in operation from October to March. . . . Sentries had been regularly posted and relieved at intervals, for what purpose the jury were to say. . . . If they considered that it was for the purpose of preventing men working there, *then he told them that was an illegal act*—an overt act—which would justify the jury in finding that the prisoners had entered into this conspiracy." Referring to one of the placards which had been circulated, calculated to damage, in the eyes of the public, both the character of the establishment and of the foreman, by the vile insinuations as to the way the work was executed, and accusing the foreman of trying to reduce the wages of the men, the judge stated "that he would venture to affirm that a more improper document never was posted in any town. . . . Was it not calculated—an anonymous document of that kind posted on the walls of Drogheda—to hold the foreman up to public opprobrium, and to endanger his personal safety?"

After a somewhat long absence, the jury were called into court, and stated that there was no possibility of their agreeing. His lordship assisted them on some points and they again retired, and in half an hour returned to court, finding a verdict of GUILTY against all the prisoners, but accompanied by a recommendation to mercy. Mr. Davis also hoped his lordship would adopt a merciful view of the case. "The law had been vindicated, and he and the others interested were quite satisfied with the result of the trial." His lordship promised to take that circumstance, as well as the recommendation of the jury, into consideration when passing sentence on the following day.

When the prisoners were put forward to receive the sentence, his lordship, addressing them, said "he fully concurred with the verdict of the jury, who properly convicted them of the conspiracy. *The establishing pickets was a most unjustifiable proceeding.* Such combinations or conspiracies were highly injurious to the best interests of the community, as tending to drive capital from the country. Had it not been for the recommendation from the jury and prosecutor, he should have passed a very heavy sentence upon them. Under the circumstances, the sentence of the court was *that they should be imprisoned for two calendar months, and kept to hard labour.*"

It is to be lamented that men should allow themselves to be so misled by the artful counsels of an irresponsible body, not only to deprive themselves and their families of the wages they could have earned, but that they should also try to prevent others from taking their places, they having no grievance to affect them, and being willing to work for the wages offered.

It is quite clear in this particular case, if the men had reason to believe that the foreman was unjust towards them, it was their duty to state their ground of complaints either to the principal, or to one of the managers, and let the matter be fully gone into. If there were grounds for the charge, the interest of the principal, as well as a wish to do justice to the men in his employ, would naturally prompt him to interfere, and have an alteration made to the satisfaction of the persons agrieved. If, however, on investigating the case, it should be proved that the charge against the foreman was unsupported by proofs, and only originated in some personal *pique*, it would be undoubtedly the duty of the principal to his foreman to stand by him, and see that he was not made a victim to a conspiracy hatched up to ruin him in his professional character.—ED. GAZ. OF FASHION.

CITY OF LONDON SOCIETY OF PRACTICAL TAILORS.

We have been favoured by the Secretary of the above Society of Foremen-Tailors with a list of the different subjects which will be treated on by the several members whose names are attached to them, on the evenings of the days named in the following list, on which occasions members of kindred societies will also be admitted:—

Aug. 4th.—Mr. Smith, "On Waistcoats."
„ 11th.—Mr. E. Evans, "On Frock and Dress Coats."
„ 18th.—Mr. Phillips, "On Chesterfields."
„ 25th.—Mr. Batty, "On Lounge-Jackets."
Sept. 1st.—Mr. Short, "On Position of Neck for Short Stout Figures."
„ 8th.—Mr. Taylor, "On Coats in general."
„ 15th.—Mr. Day, "On close-fitting Trousers."
„ 22nd.—Mr. Murray, "On making up Coats."
„ 29th.—Mr. Rawley, "On Form."

Each subject forms the basis of an essay or of a lecture, which is given by one of the members, who is presumed to have selected it from the circumstance of his having bestowed more attention on this particular feature of the trade, or from the opportunity which the class of customers connected with the establishment in which he is engaged, affords him for acquiring the *practical* knowledge which, by means of the lecture, he communicates to his fellow-members and any others present.

Such opportunities, if properly managed, should be valuable in the information thus imparted for the general benefit of the society, either in establishing the correctness of a principle, or by removing incorrect ideas formed on certain points of our trade.

We notice by the circular that masters as well as foremen are eligible for membership, and that each member is entitled to introduce a friend on the nights of the meetings, which are held every Friday evening at half-past seven o'clock precisely.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1531 and 1532.

Diagrams 1, 3, 4, 5, 6, 8, 10, and 14, are the pattern of a garment termed the "Norfolk shirt." We published a pattern of this form of shirt, when it was first introduced in the early part of 1864; since that date, we have given modifications of the style as they made their appearance with some new feature. For a time the form was neglected; but latterly it has been revived, and has met with great favour; so much so, in fact, that we feel justified in making it a subject for illustration on one of the plates we issue with the present number, and also in giving a pattern of the garment.

When first brought out, the "Norfolk shirt" was sewn a certain distance up the front-edge, and then fastened with buttons and holes up to the turn. We had afterwards a "yoke" piece for the upper part, and the fulness both in forepart and back sewn into it. As illustrated on our plate, and as shown by the pattern itself, it presents the appearance of a very loose form of "*sac*," with a broad plait in each forepart, a "box" plait down the back. The plait in the forepart is sewn in at the neck, so as to retain it firmly at top. A breast-pocket is frequently sewn in, so that the opening is concealed by the edge of the plait, as it folds over. The plait at the back is also sewn in at the neck. We have given the pattern, on diagram 10, of a back, with a plait on each side of the centre, extending from the shoulder-seam to the bottom of the jacket. We are rather inclined to think that this arrangement produces the better effect, as the broad plait being fastened at top gives the customer the appearance of being round-backed; and if the back were cut too short for the make of the person, this defect would be the more palpable. The fulness in the back being more equally distributed, a more graceful effect is produced without risk of the contingency to which we have alluded. The form of sleeve represented on diagram 6 is more generally preferred, but the larger sleeve shown on diagram 8 is patronized to a certain extent, and is the shape worn when this style of jacket was first introduced at the period we have named. The fulness at the bottom is gathered on to a narrow wristband (diagram 14), which is fastened with a button and hole.

The front-edge of the forepart is fastened with three or four buttons and holes from the turn; and a belt (diagram 5) is worn round the waist, and has a hole at one end and two buttons, one placed a little distance behind the other, at the other end. Sometimes a loop is sewn on at each side-seam, to keep the belt at its place on the body. The belt should be cut long enough to allow of its being buttoned without in the least confining the jacket at the waist, as there should be perfect ease in this garment. The edges are turned in and stitched, either narrow or broad, to fancy. There is either a "pouch"-pocket on each skirt, at front, or a pocket in the ordinary manner across the skirt, with a small flap to cover the opening. Small and broad mixtures, checks, stripes, and diagonals in different makes of coatings, angolas, and Cheviots, are usually made up. The style admits of bold patterns being carried off effectively. The jacket should be cut short.

If more fulness be desirable, a "box" plait may be introduced on each forepart instead of an ordinary plait.

Diagrams 2, 9, 11, 12, and 13, are the pattern of one of the most fashionable styles of shooting-jacket for the ensuing season, and which will be found illustrated on one of the plates issued with our present number, according to our usual custom.

Diagrams 7 and 15, illustrate certain plans for improving the fit of trousers, and for determining if they be properly cut, suggested by our Melbourne correspondent, who writes under the initals "R. H. C." We refer our readers to his remarks bearing upon these two subjects, which are well worth their consideration.

THE NORFOLK SHIRT.

The form of loose jacket known by the above name, although originally introduced to the trade some few years since, might be supposed, on account of the peculiarity of its style, to have lost its claim to public favour, and been cast aside, like many of its predecessors, to make room for fresh novelties; but recently, to our surprise, it has been revived, and bids fair to become a leading style for the ensuing autumn.

Although, as illustrated on one of the plates issued with our present number, it has undergone some modification in form to the shape originally worn, it still preserves the distinctive character it always possessed.

If any of our readers will turn back to the number of our work we published in June, 1864, he will find the first representation of this garment, and by comparing it with the form shown on our present plate, he will perceive a considerable difference in the length, and, consequently, a very altered effect in appearance.

As now worn, the shortness is an advantage, as it takes off the heaviness in style, especially with so ample a garment. The pattern we give this month will place before our readers the various details and proportions.

Instead of a plain plait in each forepart, there may be, if preferred, a "box" plait, similar to that at the centre of the back, should it be desirable to give additional compass. The belt may be fastened with a buckle, instead of the button and hole.

Angola, coating, and Cheviot, in checks, stripes, and broad mixtures, are usually made up in this style, and in medium shades. Smoked pearl, and vegetable ivory buttons are worn, and the edges of the jacket are turned in and stitched a little distance in. This style would be effective made up in an article with a border, which would tell well on the front-edges, cuffs, and on the collar. The belt might also be made of the border.

If worn with "knickerbockers," they should be made of the same pattern as the jacket; but any pattern will do, if trousers are substituted. To be in harmony with the style, the trousers should be cut rather loose in the leg, and to fall a little on the foot.

SHOOTING-JACKETS.

On one of our present plates we have represented one of the fashionable styles of shooting-jackets for the forthcoming season, and have also given the pattern of it in diagram. The length to which the waist was cut, as reported by us last autumn, and which led us at the time to anticipate a return to the extravagant proportion of past years, has fortunately been discontinued, and there is no longer any apprehension of a revival of that peculiar style. Shooting-jackets are now so different in character to that they formerly assumed, when a sportsman looked made up of large flaps, and when the "hare"-pocket was an essential feature in every shooting-jacket. Now they are simply an easy form of coat, with the skirt cut rather fuller than for a morning coat, and drafted generally to a larger size for ease. The hip-buttons are rather wide apart, and the side-seam but moderately curved. The skirt is cut to a medium length, and rounded at front. The forepart produced easy to the measure, to button quite freely at the third hole if five be marked up. The neck is short, and the lapel small, as the turn is narrow. The collar is still worn low in the stand, but it is now cut rather deeper in the fall, and slightly rounded off at the front. The sleeve is worn easy to the arm, but without any extravagance of style. It is rather small than otherwise at the hand, and is made up with a *narrow* cuff and one hole and button. There are flaps in the skirts at the waist-seam, with pockets under; one in each breast, with a flap; and a "cap"-pocket on the right forepart, with a small half circular flap. Or all the pockets may be "pouch"-pockets! A small strapping of leather is frequently sewn on each shoulder, and the bottom of the fore-arm-seam is also faced with the same, to prevent the friction from the gun. Velveteen in black, blue, and brown, of various shades, is in favour, with the edges turned in, and worn with engraved blue steel buttons, or made of wood or stained ivory.

We have, besides this article, a large assortment of goods in Cheviot, which make up effectively. Many of the patterns are stylish, and for another purpose might be considered rather striking, as the character is decidedly marked. In broad mixtures, checks, and diagonal stripes, they look well, as the colours are varied, and so produce a combination agreeable to the eye.

Shooting-trousers are cut rather full in the leg, and shorter than for ordinary wear. They are closer at the foot, so as not to hang loosely from the boot when walking. They are made with a fly-front, and have "pouch"-pockets. Some gentlemen have the bottom of the leg faced with a thin dull black leather, about nine inches deep, as a protection against the wet and briers. The trousers are made of the same pattern as the jacket, or, if the latter be of velveteen, then they are made of any of the different patterns in Cheviot or angola brought out for the season. The side-seams are quite plain.

The waistcoat may be made up either single or double breasted, to button up high, and cut long. If single-breasted, the bottom of the front-edge is well rounded off, and the lower button placed some little distance up. It would be made without a collar. The lapel is usually cut on, and rather broad. The collar narrow and low. Four holes in the lapel, and one at the corner (which is rounded off) to fasten it back on to the breast. There are two pockets in each forepart, with flaps. The edges are turned in, and stitched rather broad. The buttons match those on the jacket, unless the waistcoat be made of leather, when they should be of the ball shape, and of wood, stained ivory, or of pearl.

CHILD'S DRESS.

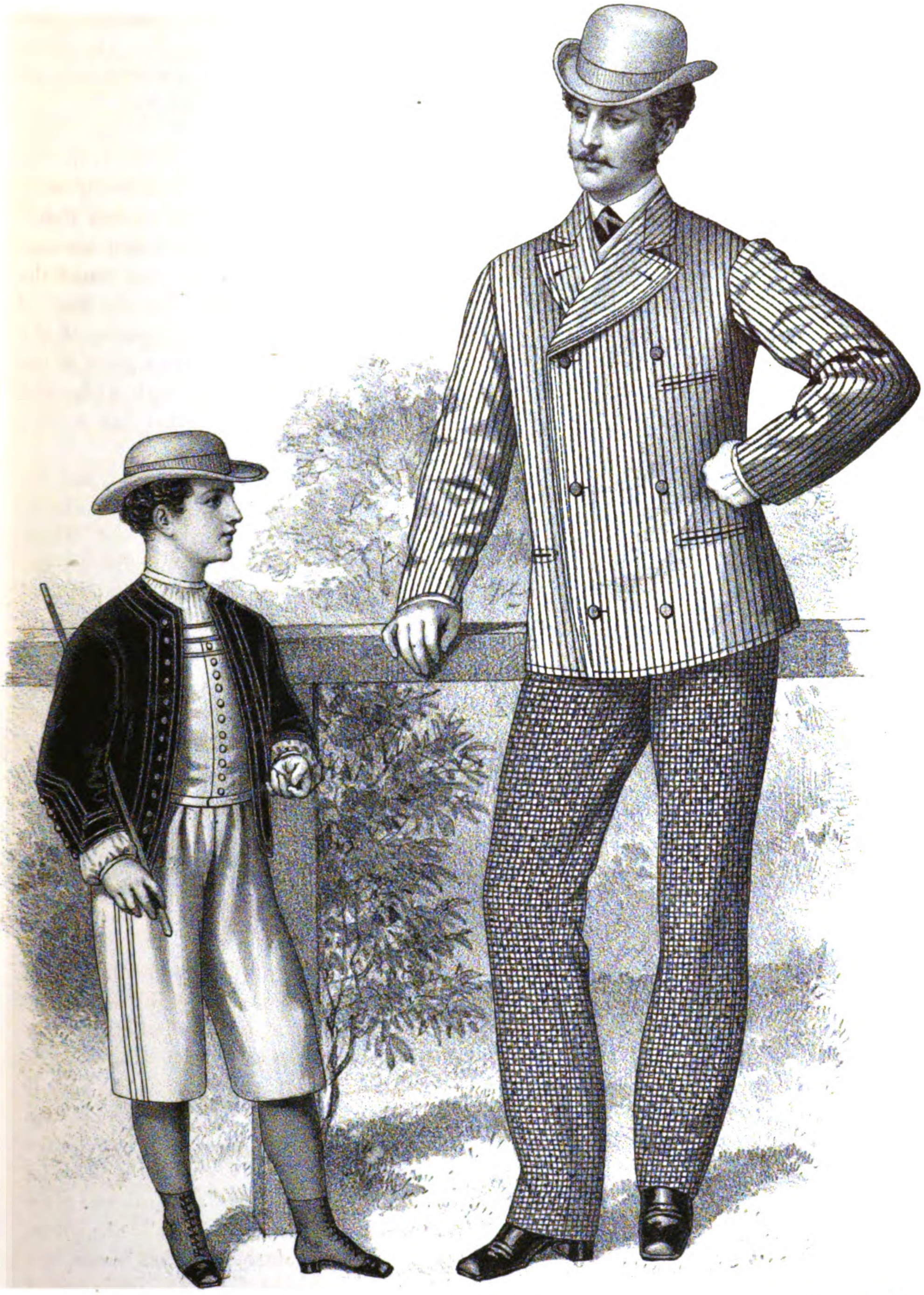
We have illustrated a pretty style of dress for a little boy on one of the figures on the other plate. This idea is taken from the form worn by the peasants of Brittany, but altered to suit our notions. The jacket is cut behind like a short pea-jacket, with a broad back, and without a seam at the centre. It is rather long. The forepart is cut high up at the neck, without a collar, and rather small at front, as it is not intended to be worn fastened. The bottom of the front-edge is rounded off. The sleeve is wide and short, and open at the hind-arm-seam up to the elbow. The jacket is trimmed with four narrow braids: one on the edge itself; the second, about half an inch in; and the two others, at the same distance apart from each other, but sufficiently wide apart from the second to allow of the buttons standing quite free in the spaces. These braids are carried round the bottom of the jacket, and round the neck, but there are only buttons down the front of the forepart, and on each edge of the opening of the sleeve. The braids are carried up to a point at the hind-arm-seam. Made in velvet, with a fanciful button of the ball shape, this jacket has a very smart appearance.

The waistcoat is made to fasten at front, and cut square at the top, as shown on the figure, and also at the bottom, which is worn *inside* the trousers. There are three braids across the top, and one down the front. The trousers are cut very short and full, and plaited on at top to a narrow waistband, which is fastened behind with a buckle and strap. There are four braids down the side-seam. The trousers are made with a "fly"-front. The waistcoat and trousers may be made in white drill, or in a drab or grey Tweed or Melton.

The top of the shirt, as shown, is gathered into a narrow neck-binding, and the sleeves cut very full and gathered on to a narrow waistband, fastened with a hole and button, or a *solitaire* stud. The stockings of a self-colour, darker than the trousers, and the hat of felt, either drab or brown.

On the other figure we have represented a style of jacket always in wear at this season of the year. It is cut like a "pea"-coat, double-breasted, with four holes in the lapel, which is moderately broad. The jacket is short, and does not fit into the figure. The back is not very wide, neither at the top nor at the bottom of the side-seam. A short opening is left at the bottom of the back-seam. The collar is low and narrow, and the sleeve cut easy to the arm, and plain at the hand. Pockets across the front of the skirts, without flaps, and one outside the left breast, cut straight across and without a flap. The edges turned in and stitched.

We have no alteration to report in the style or dimensions of morning-trousers, but we think there is an inclination to introduce stripes down the side-seam, as we have noticed more in wear lately.



Paris Imp. Lemercier & Cie

August 1871

Lacour & Cie dess.

GAZETTE OF FASHION

EDWARD MINISTER AND SON

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London, W.

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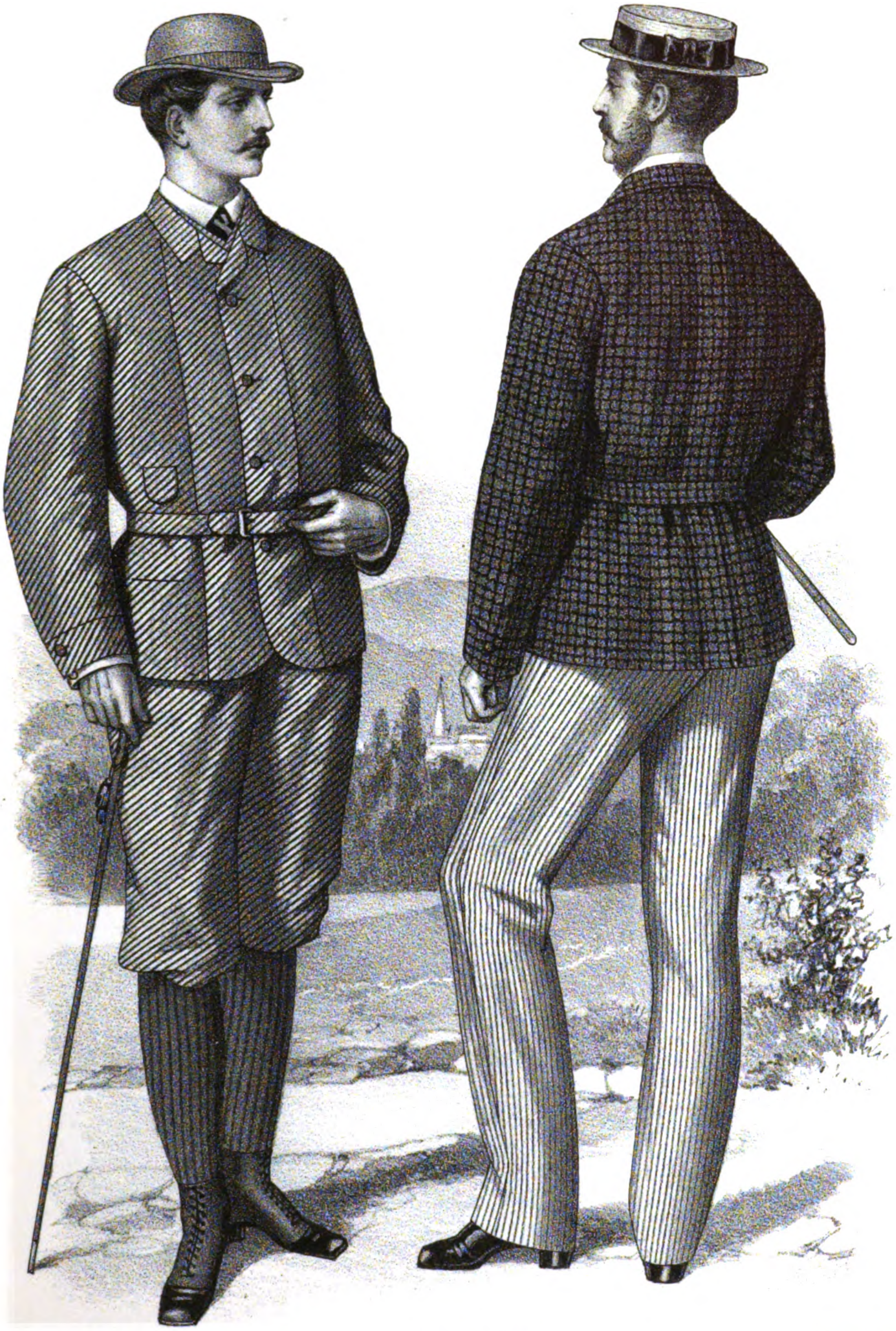

Paris, Imp. Lemercier & Cie

August 1871

Lacour & Cie dess

GAZETTE OF FASHION

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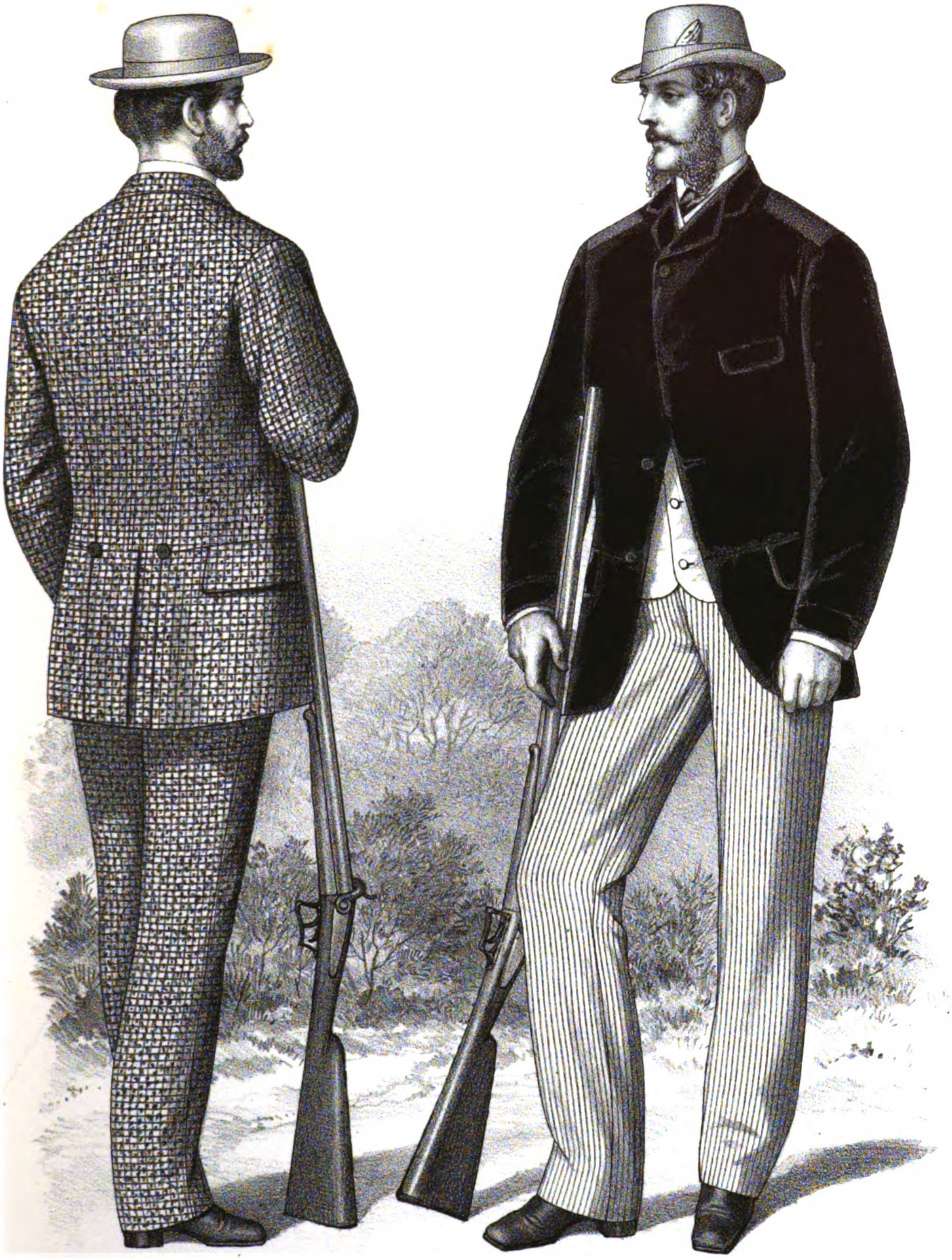

Lacour & C.ie dess. Imp Lemercier & C.ie Paris August. 1871

GAZETTE OF FASHION

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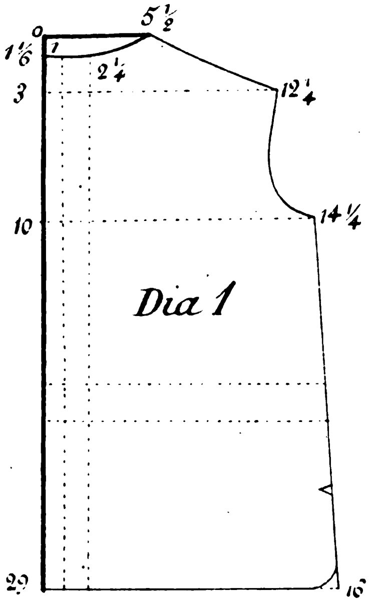
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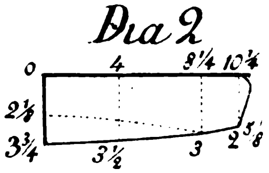
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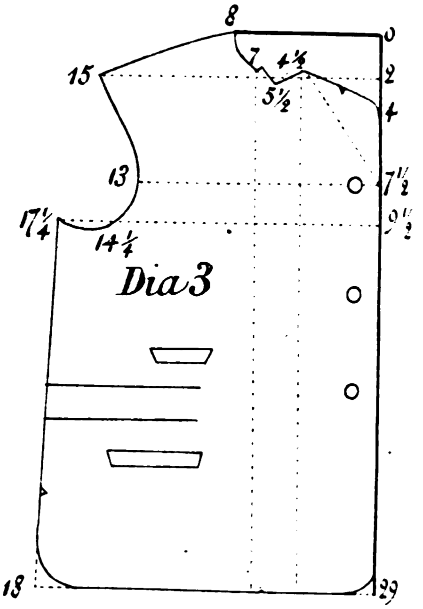
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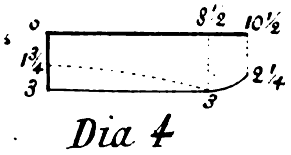
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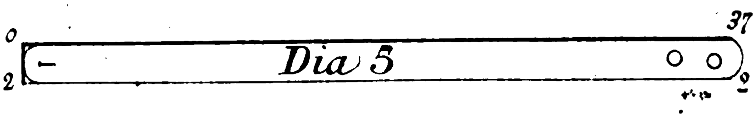
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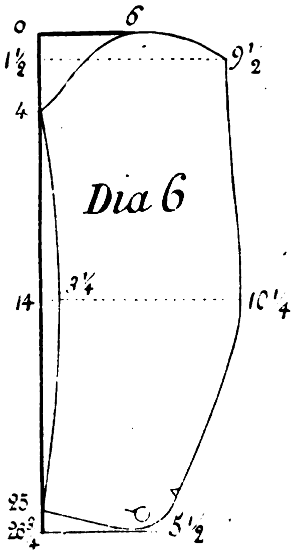
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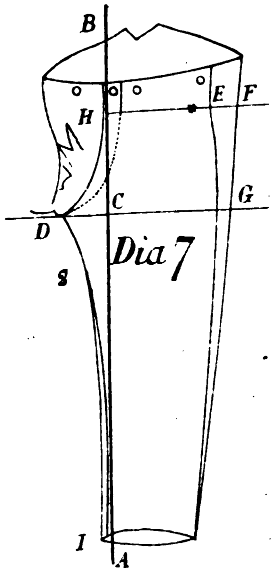
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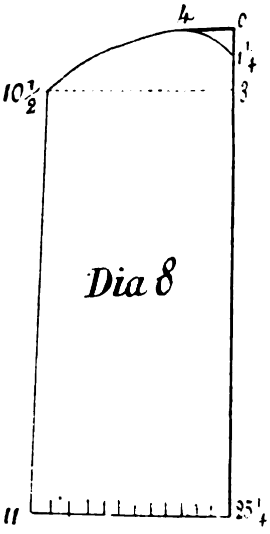
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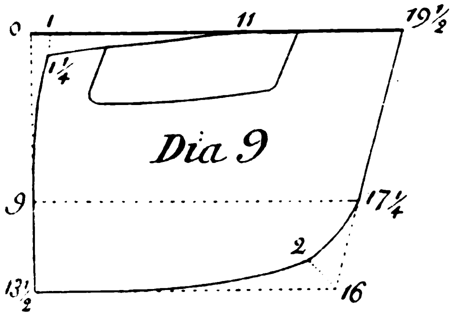
G. C. Minster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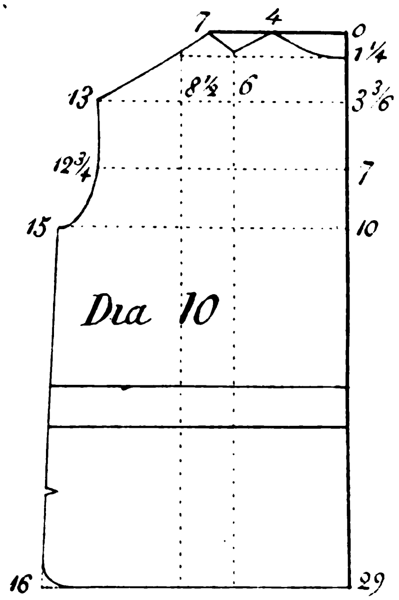
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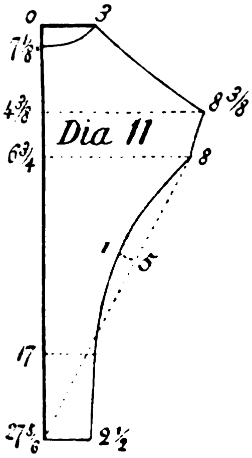
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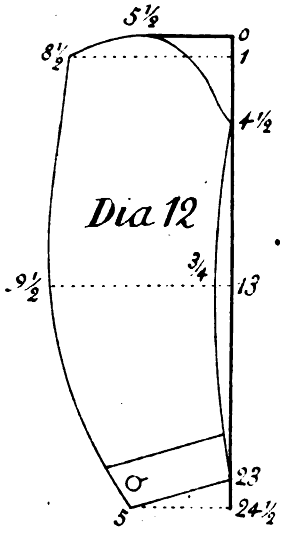
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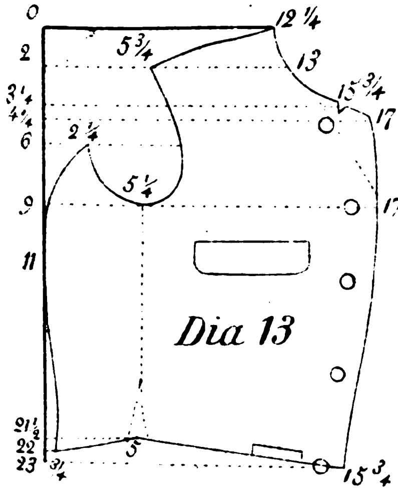
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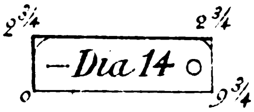
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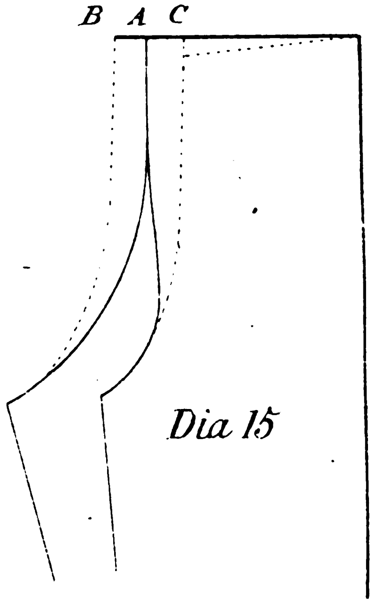


Lith. Michelet, 6, r du Hasard Paris.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 305. September 1, 1871. Vol. 26.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

Edinburgh.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

No one of your many readers could have been better pleased than I was when, on running my eyes over your May number, I noticed a contribution from one of our fraternity across the broad Atlantic. As it was the first communication I have observed from our American cousins, I trust it may be the preliminary step to establishing a regular communication between the members of our trade in the two countries, and lead to an interchange of ideas—I was about to say "notions," but that I remembered, in time, that that word bears a very different meaning in America to its signification in this country.

In common, no doubt, with many of your readers, I have been anxiously looking for the plan by which your correspondent "May Flower" drafted the pattern of trousers he sent you, and which we are led to expect, from the kind offer he made you at the time. The specimen we already have of his abilities excites our imagination, and increases our anxiety to have the opportunity of examining the system itself, so as to enable us to form a better idea of its applicability for the various makes, and also to ascertain if the instructions will ensure that amount of ease in the various positions of the body which we now consider essential in any system. The great progress which has been made in the *practical* part of our profession, by the attention given to the *science* of cutting, makes us more and more exacting in our requirements, so that what might have passed muster formerly would not now be accepted. Of this fact we need but look at some of the treatises published some years since, and at the meagre instructions and indefinite results which followed their being put into practice. I do not wish to blame their authors, as I have no doubt they meant well, and did to the best of their knowledge. I merely notice them to show the force of my remark.

"May Flower" cannot feel flattered by the circumstance that his pattern has not drawn out a single remark from any of the readers of your publication, excepting the observations made by one of your correspondents writing in the July number. It may be that they are waiting to see his system, as it will give them a better opportunity for discussing the merits of the author than a mere pattern would afford, as it is usually accepted more as a specimen of style than the illustration of a plan.

While they are thus on the tip-toe of anxiety, I send you two patterns of trousers drafted by my system, which, by-the-by, I shall be but too happy to send you for publication, if of any value to your readers; as *you* know, and I hope by this time *they* also know, sufficiently of my antecedents to feel my anxiety on all occasions to advance, in any way in my power, the character of our profession.

The one represented by diagrams 9 and 11, is drafted for a proportionately made man; and that illustrated on diagrams 2 and 7, is produced for a corpulent figure. I have no desire to forestall "May Flower," but thought this would be a good opportunity for keeping up the interest of your readers in trouser-cutting, by placing before them another specimen for their consideration.

Business prevented me noticing earlier your new correspondent's diagram; but now that some stir has been made, I was anxious not to be considered wanting either in common courtesy to "May Flower" or in not taking the interest in his communication which it warranted. It bears the stamp of a thoroughly practical cutter, and I feel convinced that his system, which he offers to lay before your readers, will only strengthen my belief in his abilities, and that it will do honour to him and be useful to many.

I hope that "May Flower's" example may quickly be imitated by other cutters from that land of enterprise and energy, as well as from other parts of the civilized world. Considering the attention bestowed on dress in America, and the natural ability of the people of that country, there must be a large amount of talent in the members of our trade, and much valuable information might be obtained for general benefit of all interested. I leave out of consideration, for the moment, the difference in style—less, perhaps, at the present time, than formerly—and merely refer to the really fundamental principles of cutting, and the different plans for realizing perfection in determining the correct position of the principal points of a garment, and ensuring the requisite amount of comfort in wear.

I note the remarks by "A Grateful Pupil" on the shape of one top-side of "May Flower's" pattern, and also wait to see if he give any rule for the difference he makes.

I leave my productions in your hands, and invite a careful examination by your readers. I shall be happy to find them the subject of a fair and well-intentioned criticism, which will afford me much real pleasure to reply to; as nothing pleases me so well as to discuss the principles of cutting with any one who, like myself, takes an interest in the subject, and can justify, by argument, the correctness of the particular views he entertains. Such a man is always sure of meeting with a warm sympathizer in me. It is that which made me so pleased with the prospect of a new controversialist in your American correspondent, as I felt sure he was well up to his business, and would be quite ready to reply to any critical remarks on his plan of cutting.

Believe me, my dear Sir,
Yours truly,
JOHN ANDERSON.

[Our esteemed correspondent is but just in time with his patterns and remarks, as we have received a communication from "May Flower," with a pattern illustrating his system for drafting trousers, which he kindly offered when first writing to us. It unfortunately reached us too late to appear this month, but we shall have it ready for publication in the October number, when our readers will have an opportunity for forming their opinions on its merits, and be relieved from the state of suspense in which they have been kept, since their curiosity was first aroused in May.—ED. GAZ. OF FASHION.]

TROUSER BOTTOMS.

The influence on the shape of the bottom of a pair of trousers caused by an alteration in the width, is seldom sufficiently studied; although, on a little consideration, it must be evident that if one pair of trousers be cut to 15 inches at the bottom, and another to 19, there should necessarily be a material difference in the shapes of the two.

At a period when the width to which trousers were cut at the bottom was subject to frequent changes, a correspondent sent us some diagrams, accompanied by some remarks on this subject, which we published in one of the numbers of our work, as we considered them thoroughly to the purport, and might be useful to many of our readers. Many a cutter, when first entering on his duties, finds a certain style in fashion, which he adopts, and by practice it becomes so familiar to him that all difficulty connected with it is completely overcome.

Take, for instance, a time when tight-fitting trousers and small at the bottom are in fashion; the eye becomes so thoroughly accustomed to the shape and style, that, as we have before remarked, the cutter would experience no difficulty in drafting them.

The fashion changes, and we have trousers cut 19 or 20 inches over the foot, and wide in the leg. It will require some time for the eye to become accustomed to the difference in appearance, as the contrast in shape and width is so marked; of course, this little difficulty will in time be surmounted, but in the *interim* some little trouble will necessarily be given in mastering the proper shape and style.

The repetition of a rule may not at all times apply with such weight as when first laid down, still, on the other hand, when the circumstances are favourable, it may be made equally as important and instructive in character.

Since the period to which we have referred, we have had a large accession to our list of patrons; and, of course, including in the number, many of the younger and rising members of our profession, who, in most cases, enter on their career with very different feelings and prospects than fell to the lot of their predecessors. Considering the way this subject is treated by our correspondent, it will render his remarks as valuable at the present time as at the period when they were first noticed by us; and knowing that many of our present readers have not had the opportunity of perusing them, we have been induced to repeat them on the present occasion, as circumstances appear to offer an equally favourable opportunity to put the directions into practice.

Our correspondent writes us to the following effect:

"The different widths to which the bottoms of trousers are cut, according to the fashion of the day, necessitates some consideration as to the correct shape; and, in my opinion, there should be a method by which this should be regulated. The eye has generally been the guide; and, probably, in many instances, the judgment of the cutter has been sufficient. As, however, all persons are not equally favoured with the possession of this valuable qualification, I may perhaps, without arrogance, and by your permission, be able, in the course of a few remarks, to lay down a few simple rules, founded on the result of my own practice, which may be of service to, at least, the less experienced of your readers. The following is the plan I adopt for measuring and forming the bottoms of trousers.

I will assume the distance from the back of the heel to the front of the foot to be 12 inches, as, by experience, I find that to be the average length. I take three-fourths of that quantity, to determine the width the trousers for that foot should be cut at the bottom for a plain trouser, which gives me 9 inches. I therefore form the shape as illustrated on diagram 4, making the top-side three-quarters of an inch shorter than the under-side, by *raising* the one three-eighths of an inch above the straight line drawn across from the bottom of the leg-seam to the bottom of the side-seam, and *lowering* the other the same quantity at the heel.

Should you, by change of fashion, require to cut the bottom of the trousers, for the same sized foot, no wider than 16 inches, you must, in that case, mark up from the straight line—to determine the proper length of the top-side on the instep—half the difference between 16 inches, or any other size the trousers are to be cut to at the bottom, and the quantity indicated by the proportion of the length taken on the boot.

Diagram 5, represents the shape of the bottom of a pair of trousers produced to 16 inches. As this width is 3 inches less than the size for a plain bottom, I mark the bottom of the top-side at the centre, 1½ inch above the straight line, for the length to the instep, and lower the under-side to the same extent. By this plan—no matter to what size fashion may dictate that trousers should be worn at the bottom—I am always certain to have the proper length on the instep, to correspond with the measure the trousers are to be cut to. I need scarcely remark, that the bottom of the top-side, cut to the shape and size shown on this diagram, requires to be stretched a little across, and the turn-up also well stretched out, to prevent the edge contracting the front of the trousers where it is felled.

On diagram 6, I have represented the bottom of a pair of trousers, drafted for the same sized foot, but to 20 inches, the half of which is 1 inch more than three-fourths of 12, the presumed length to the front of the boot. The shape of the bottom of the trousers is, consequently, completely altered; and, as the trousers will require to fall lower on the foot, or nearer to the sole, I *lengthen* both top and under sides, as shown.

At first, when cutting trousers very loose on the hips and thigh, "peg-top" fashion, and small at the bottom, I found a defect at the top of the leg-seam, which I was at a loss to remedy. After puzzling my brains for some time in seeking a remedy to rectify the unsightly appearance at this part of my trousers, I succeeded, entirely to my satisfaction, by taking a little off the top-side at the top of the fall-seam, to nothing about half way down a straight line, drawn square with the fork, and by adding the same quantity on at the top of the seat-seam.

I invariably take a large V out at the top of the under-side, near the side-seam, as I find it a great advantage in loose trousers."

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMAN-TAILORS.

A poll took place on the 31st of July last, for the election of four pensioners on the funds of the Institution, from a list of fourteen candidates. For the information of those of our readers who may take an interest in the success of any of the number, we copy the following particulars of the result of the voting. Those with an asterisk before the numbers they polled, were elected. With some of the candidates, this was but the first time of soliciting the support of the members of the Institution in their favour:—

		VOTES.
1.	Adams, Samuel	*3537
2.	Ashbury, Frederick	1888
3.	Bromwell, Thomas	1025
4.	Barnett, Joseph	635
5.	Cotterell, William	257
6.	Johnstone, Edward	*2419
7.	Laing, James	*2943
8.	Lewis, Robert Hugh	1426
9.	Mallan, Charles	270
10.	Morgan, Alexander	*2755
11.	Ratty, John	943
12.	Rew, William	80
13.	Taylor, Francis	1215
14.	Webb, James	180

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1536 and 1537.

Diagrams 1, 3, 8, 10, and 12, are the pattern of a form of shooting-jacket, known as the "*Deer Stalker*," for which we are indebted to the courtesy of one of our leading houses in town, which has considerable experience in this branch of the trade, and has acquired a well-deserved reputation for its productions.

It may be used either for deer-stalking or for the moors, as for both purposes its form renders it equally well adapted. It is cut very loose, in the form of a *sac*, but with a short neck, as the object is to secure it well at the throat, and then to let it hang quite freely below. A novelty consists in the addition of a hood (diagram 12), which is sewn on to a narrow neck-binding, fastened by buttons and holes to the coat. The sewing-on edge of the hood is held on on each side of the neck, to give more ease over the cap or "bonnet." The size will necessarily vary according to the form of the cap worn by the sportsman, and the hood may be easily increased without interfering with its shape at the top. The hood is usually waterproofed, or may be lined with a thin waterproof cotton.

Diagrams 2 and 7, illustrate the form of trousers produced by our esteemed correspondent, Mr. John Anderson, of Edinburgh, according to his system for a corpulent figure.

Diagrams 9 and 11, represent the pattern of a pair of trousers drafted by the same system, but for a proportionately made man. Mr. Anderson promises to send us the necessary instructions to enable any of our readers to carry this plan into practice; we have, therefore, merely retained one of the lines he makes use of in producing his trousers, more as a starting-point for the several quantities than for any other reason. Just as the attention is attracted to a particular branch of our trade, these diagrams come at a very opportune time for observation, and may create more interest in an investigation of the plan and principle on which the trousers are constructed.

We know nothing would afford our correspondent a greater pleasure than to have his ideas well investigated and criticized, however much his opponent might differ with him in his views; provided the discussion were carried on in a proper spirit, and to prove that the real motive of the controversialist emanated from an actual desire to advance the science and character of our trade. To any one taking a pride in his profession, and actuated with a desire to contribute, according to his ability, to the advancement of our profession in the estimation of the public, an opportunity thus offered should incite him to give his best attention to the principle involved in the system or arrangement, and to bring his practical experience to bear on the question, so as to offer an opinion on its merits, or point out in what respect he disapproves of any part of the plan. By this means, many a long retained and cherished crotchet has been destroyed, without any offence being given to the late holder, or any annoyance, beyond that which must be at first experienced on feeling a necessity to give up an opinion, which had almost grown into being considered infallible. It sometimes goes against the grain to be convicted in our minds of not being so clever as we fancied ourselves, but it is a good sign when we accept the position, and are stimulated by the rebuff to make further efforts to regain the position we previously held in our own estimation.

Diagrams 4, 5, and 6, illustrate the plan to which we have referred in our notice of some observations made by a correspondent for determining the proper shape of the bottom of a pair of trousers according to the width they are to be cut.

THE "DEER STALKER" JACKET.

The jacket known by the above title is effectively illustrated on one of the plates issued with the present number of our work. The pattern we also publish in our collections will enable our readers to make themselves acquainted with the form and style of the garment. As shown on the two figures, representing front and back views, it is cut like a Chesterfield, but quite large to the measure, and is intended to hang loosely from the body, so as to leave the limbs perfectly free. It is rather long, viewed in comparison with any other form of shooting-jacket. There are four holes and buttons at front, and a ketch about two inches wide is allowed on to the right forepart for the buttons to stand back on. The collar is narrow, and always worn to stand up. The neck is short, so as to admit of the collar fitting snug to the throat. There are two "pouch" or "patch" pockets on each forepart, with flaps. Our artist has represented them too small in proportion on his drawing. The edges are turned in, and stitched rather broad. Smoked pearl, horn, wood, or stained ivory buttons are worn.

The waistcoat is usually single-breasted, made to button high up to the throat, and cut long, and rounded off at the bottom. It is made either without a collar, or with a narrow one to turn over. There are two pockets in each forepart, with flaps to cover the openings. They are either sewn in the regular way, or on the surface, like those on the jacket.

The knickerbockers, which complete the costume, are cut in the usual shape, which we have so frequently described, and represented the style by patterns. They are made of the same article and pattern as the jacket and waistcoat, of mixed Cheviot or heather, and usually to correspond as nearly as possible with the prevailing colour in the ground over which the shooting extends.

On another plate, we illustrate two styles of morning coats, both double-breasted, but differing materially in appearance and in detail.

That shown on the first figure, represents a style which was much in wear formerly, but has been superseded by one or other of the many forms of morning-coat which have been subsequently introduced. It was known as the morning lapel-coat. The shape has been recently revived as a driving-coat, and adopted by some of the leading members of the "Four-in-hand Club," and consequently it is at once stamped as the correct style. It is cut to a medium length in the waist, the hip-buttons are placed four inches and a half apart, the side-seam is moderately curved, and the back-scye cut rather broad. The lapel is wider than for a dress-coat, but not cut with any decided round at the centre, nor very pointed at the top. There are five holes worked in it; the second and third are generally used. The collar is low in the stand, but rather deeper than usual in the fall than noticed on other makes of coats. The end is cut to slope off, and rather narrower than the top of the lapel, leaving a light between the two.

The sleeve is cut easy to the arm, smaller at the wrist, and is finished with a cuff 3½ inches deep, and with two buttons and holes in it. The skirt is cut longer than for the average run of morning-coats, broad at top, and moderately wide at the bottom. There are flaps in the waist-seam, with pockets under. A ticket-pocket is sewn in the right waist-seam. The edges are turned in, and stitched close.

What, perhaps, is the most striking feature in these coats, is their being made in blue or brown cloth, with plain or fancy gilt buttons. We might, with a slight strain on the imagination, almost fancy we were carried back to the period when this coat was recognized as the leading style of the day, and see the well-known celebrities of the *haut ton* of that time visibly before us.

A buff quilting, padded drill, or striped quilting waistcoat, with a small roll-collar, or without any collar at all; cut rather long, but still to correspond with the lapel of the coat, and the lower button placed a little distance from the bottom.

The trousers are cut in the ordinary shape, and to fall over the boot; or close in the leg, long, small at the bottom, and well hollowed on the instep. Small ribbed or narrow striped doeskin or Tweed are usually worn, with lapped side-seams or a narrow border.

The style of morning-coat shown on the other figure on the same plate, is well suited to the season. The lapel is rather broad at the centre, narrow at the bottom, and reduced in width at the top. It is not pointed. There are five holes marked up, but the lapel is not sufficiently wide at the bottom to allow of a hole being worked in it. The skirt is short, full at the top, and rounded off to the bottom of the front-edge. There are flaps at the waist-seam, but the pockets are in the plaits. The sleeve is rather full to the arm, but closer at the hand. It has a cuff with one or two buttons and holes in it. The edges are turned in and stitched moderately broad. Fancy makes in coating and Tweed are mostly worn in this style.

The single-breasted jacket or lounge-coat represented on one of the figures on the other plate, is cut like a "three-seamer" with a bold roll-collar, and to turn rather low. The front of the forepart is cut away from below the roll, and well rounded off at the bottom to give the coat a light appearance. The sleeve easy, plain at the hand, or with one button and hole, but without a cuff.

The pockets are at the front of the skirt, across, without flaps. This style of jacket is made up in fancy coatings and mixtures in Cheviot.

It is also made up in brown and mouse-coloured velveteen with good effect, as the bold roll-collar is well suited to the article.

A double-breasted waistcoat, with a roll-collar, and to button up with four holes and buttons, is an appropriate style. They are cut with a point at bottom, but are not long. For drill or quilting it is advisable to make them without a collar, as there is a better security for the laundress not interfering with the front of the turn.

Morning-trousers have not undergone any particular change of style. They are now worn rather easy in the leg and to fall a little over the boot, but cannot by any means be considered large. The top-side is cut rather narrow at the bottom of the side-seam, and the under-side is cut to the width required at the bottom of the trousers. The quantity added on at the bottom of the side-seam is not sprung out suddenly from a short distance up the seam, as was formerly customary when trousers were worn so wide at the bottom; but they are now fuller at the hollow below the calf, and do not fall in at this part of the leg. The sudden change which took place in the temperature last month caused an equally unexpected demand for light goods in trouserings, and it is probable that the great warmth which lasted for a time induced tailors to cut the trousers then ordered, wider in the leg than previously, to add to the comfort of the wearer.

We have illustrated a pretty style of dress for a little boy. It is much in wear, although, really, there is nothing new in the style, if we may except a rather broad collar, with the end cut well forward on the bottom-edge. The jacket and short trousers, which are cut full in the body and in the leg, are generally made of a light-coloured Tweed or Melton, and are trimmed on the edges, down the side-seams, and round the bottoms with a broad braid, either white or black, in either case strongly contrasting to the colour of the Tweed. If the waistcoat, which is made without a collar to fasten high up at front, and cut with a point at the bottom, is not of the same article and colour as the jacket, it is made of white drill, plain or a small rib.

The pretty little sailor's dress is very much in wear, and made up in light-coloured articles, and trimmed with braid, has a pleasing effect. It has been very useful during the recent hot weather, as it sets quite freely to the body, and the belt could be let out to its full extent to give additional ease. With a change in the weather and the approach of autumn, this style would not be appropriate.

REPORT OF FASHION.

We have once more arrived at one of the periods of the year when we have to announce to our numerous friends, and to the trade generally, the appearance of a new plate of fashion, illustrating the various novelties in preparation for the forthcoming seasons. It is at all times with unfeigned pleasure that we perform this agreeable task; but on no previous occasion have we had such reason to be gratified with the position we hold in the estimation of the trade, as at the present time, when it is so palpably proved to our great satisfaction by the very liberal patronage bestowed upon this work when we published the Report for the Spring and Summer of this year. It is one of the most convincing proofs that our efforts to collect the greatest amount of information, together with presenting accurate delineations of the several styles of dress, have been duly appreciated, and that the correctness of our description of the various details has established for the "Report of Fashion" the character of being the work for reference most reliable on all matters connected with fashion.

We confidently look forward to the new plate for the Autumn and Winter fully to maintain the reputation of our work. From the progress already made in the mechanical part of the labour on the plate, we feel in a position to be able to announce that the publication of the new plate will take place at the usual time this month, in anticipation of the advertised period—October. Consistently with a security in representing the correct styles, we are always anxious to place our patrons in possession of the novelties; but we should hesitate in being led away by a desire to anticipate the usual time, at a sacrifice of genuine and reliable information.

To new firms, and to those members of the trade who have not yet favoured us with their patronage, we may briefly state that the "Report of Fashion" is what it professedly lays claim to be—a work of the greatest utility to the tailor, in placing before him a well-executed and artistic illustration of the different styles of dress worn by gentlemen, which he, in his turn, submits to his patrons, as representing the several garments in wear, and to assist them in giving their orders.

The plate consists of TWENTY-THREE figures, and, in addition to the pains bestowed on it by the different artists engaged upon it, it is beautifully coloured, to convey an accurate idea of the leading shades in the new goods for the season.

The collection will comprise Morning and Evening dress; Over-coats of various styles; Shooting and Hunting costumes; *néglisé* dress; and Youths' and Children's clothing.

The plate is accompanied by sheets of patterns in full size, and a large collection of patterns which—for the convenience of being drafted to any size desired—are reduced to a scale, and can be produced in full size by the Graduated Measures, for working which a few simple rules are given.

To complete the work, the letter-press contains copious details on all matters connected with making up, and a description of the different styles, with a Review of the New Goods for the Season.

The subscription is £1 1s yearly, payable at commencement, and the work is sent POST FREE to all parts of the United Kingdom and the Channel Islands. A single copy is charged 12s. 6d., giving a subscriber the advantage of 4s. on the two copies published in the year. Copies can be forwarded by the "Book Post" to all parts of the Continent and the Colonies, at the regular tariff published by the Post-Office—in no case exceeding 1s. each copy.

An early intimation is requested in cases where copies may be required to be sent for enclosure.

CHART OF FASHION.

No. 9 of the Series.

Each purchaser of the forthcoming "Report of Fashion" will be presented with a copy of a new edition of the Chart of Styles, making No. 9 of the series we have issued.

The object of this work is to enable the tailor to place before his customers illustrations of the various styles of garments in general wear, so that they may by this means have the opportunity of observing the difference in appearance and character between the form as represented on one figure and that shown on another. A gentleman is often at a loss to convey to his tailor a correct idea of the style of coat he wants, and it is quite as unsatisfactory to the one as to the other if a disappointment should be the consequence. The Chart of Fashion or Styles is intended to prevent this inconvenience. It consists of a large sheet of 54 figures, illustrating the various forms of dress for gentlemen, youths and little boys, and of ladies' riding-habits and jackets. They comprise various styles of dress, and morning-coats, frock-coats, lounge-jackets, boating and yachting coats, hunting and shooting costume, Over-coats in various styles, youths' and little boys' dresses, and ladies' riding-habits and jackets.

This work is not intended to form a substitute for the "Report of Fashion," but is simply a collection of different styles in general wear, and not necessarily in exact accordance in detail with the actual fashion of the day, except at the time it is published.

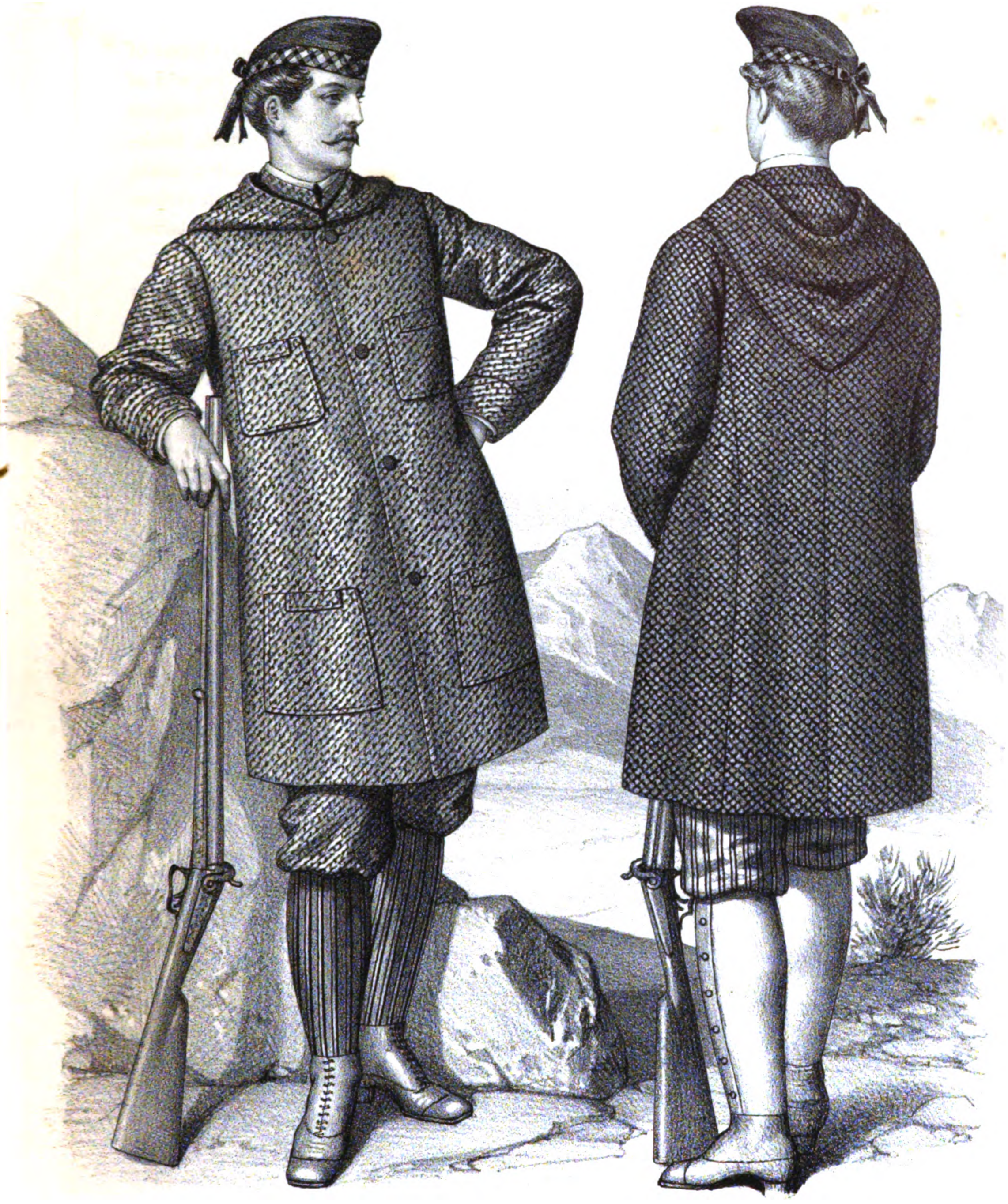
In order to vary the character of the plate, we have in the new series illustrated the different styles of dress by FULL-LENGTH figures, instead of the three-quarter figures we have hitherto adopted.

For the convenience of travellers, we have copies of this work mounted on linen and folded in firm covers as a map, so that they may be packed up with the pattern-cards.

CAUSE OF TROUSERS MISFITTING.

A correspondent, whose letter appeared in our last number, signed "X," in writing of trousers not fitting properly, attributed it principally to the badly constructed drawers manufactured by the hosiers, and urged upon some member of the trade, possessing any influence with a manufacturer, to point out the defect, and suggest an alteration in the shape. In reply, we are favoured with a letter from a firm, who states that properly made drawers are to be had, answering the purpose perfectly; that they have sold them for years, and have always given satisfaction. They further remark that they have brought our correspondent's remarks under the notice of the manufacturer, and he is quite willing to submit a pair of his make to any "band"-measure with which he may be furnished, in the full belief that they cannot interfere with the fit of the trousers.

We are glad to find that all manufacturers do not come under our correspondent's censure; and we can only hope that he may meet with the encouragement he deserves, for the annoyance spared to tailors.



Lacour & Cie dessrs Imp. Lemercier & Cie Paris September 1871

GAZETTE OF FASHION.

EDWARD MINISTER AND SON
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London, W.

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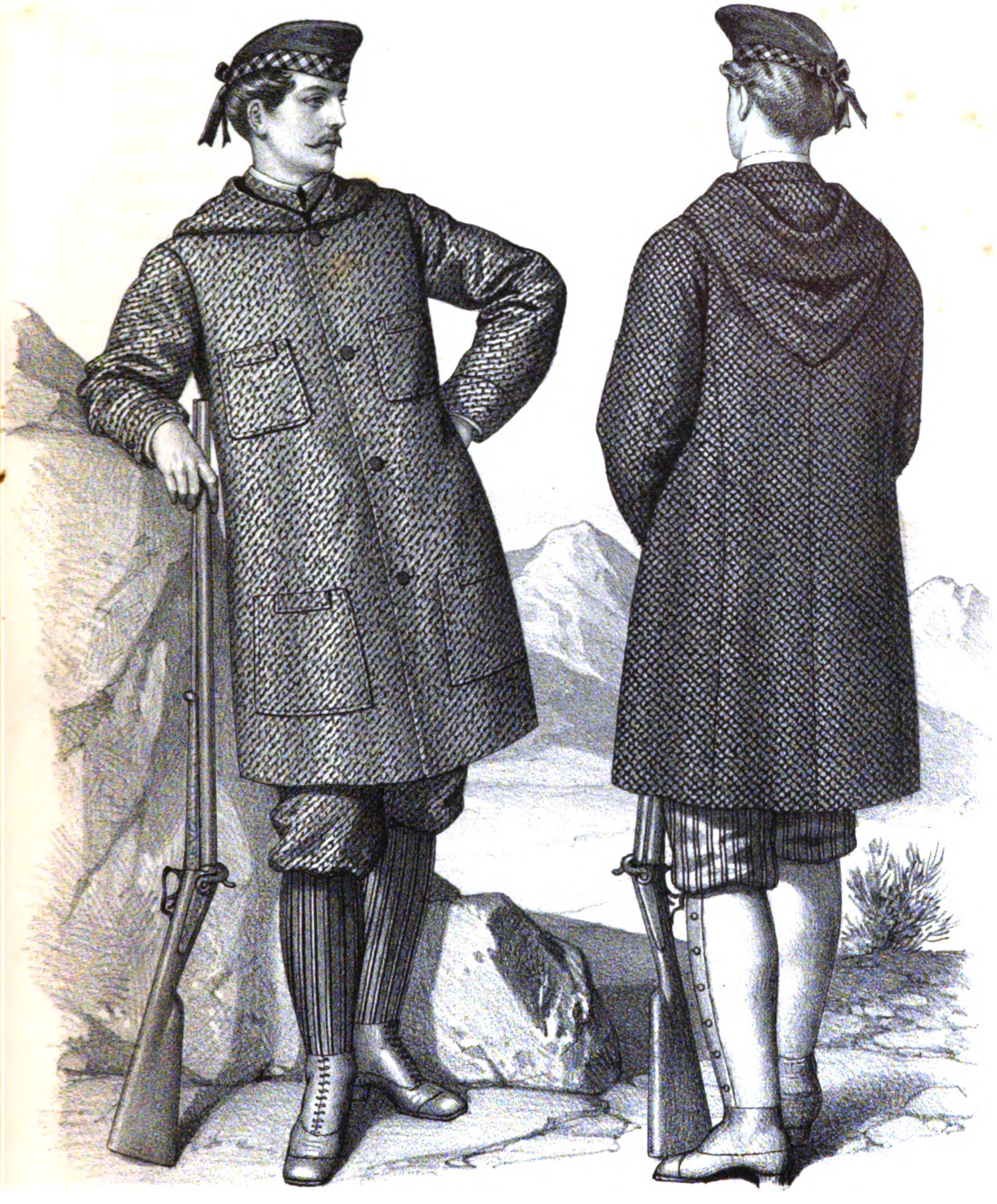
Lacour & Cie. dessrs

Imp. Lemercier & Cie. Paris

September 1871

GAZETTE of FASHION.

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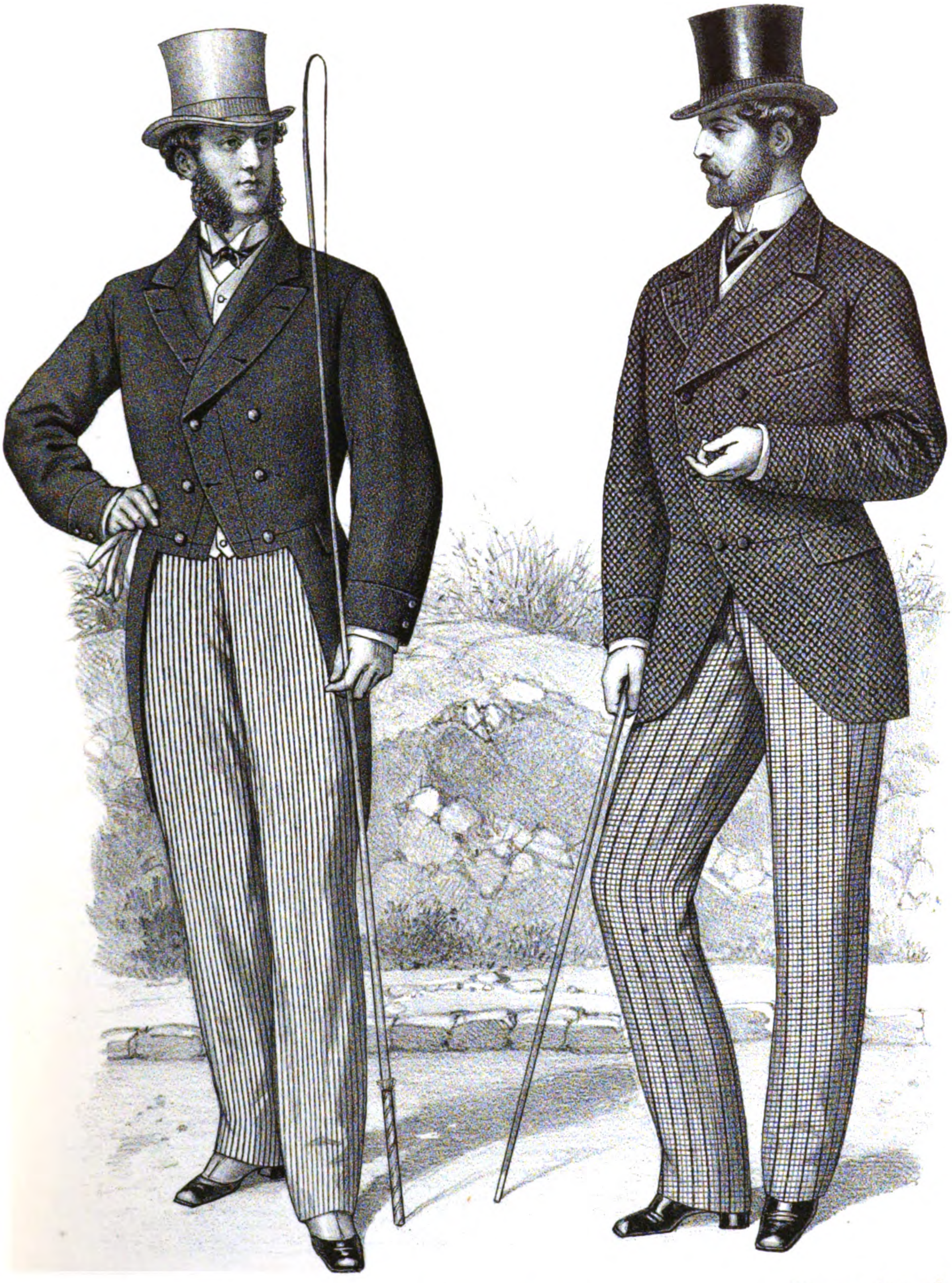

Lacour & Cie dessrs

Imp. Lemercier & Cie Paris

September 1871

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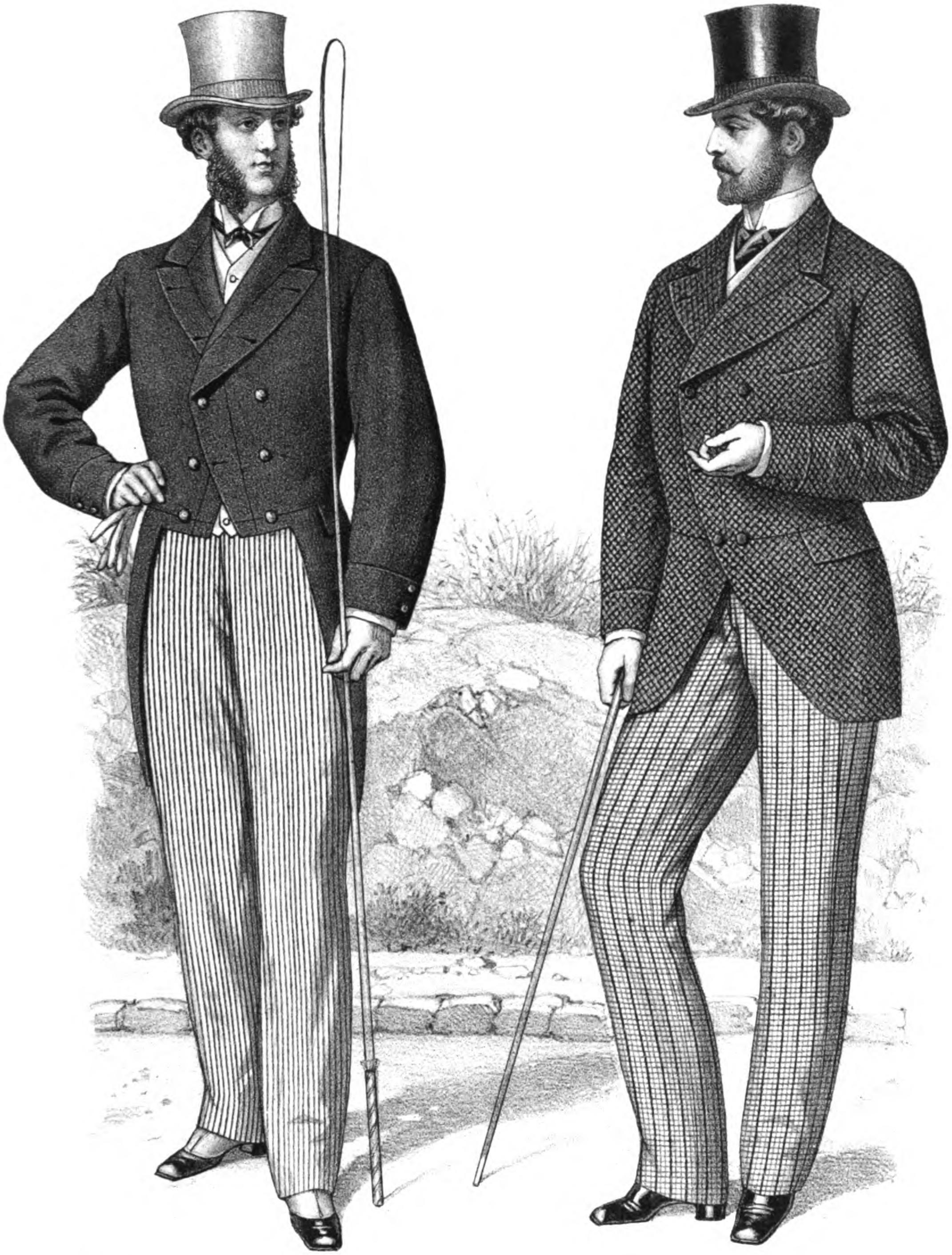

Lacour & C^{ie} dess^{rs} Imp. Lemercier & C^{ie} Paris *September 1871*

GAZETTE OF FASHION.

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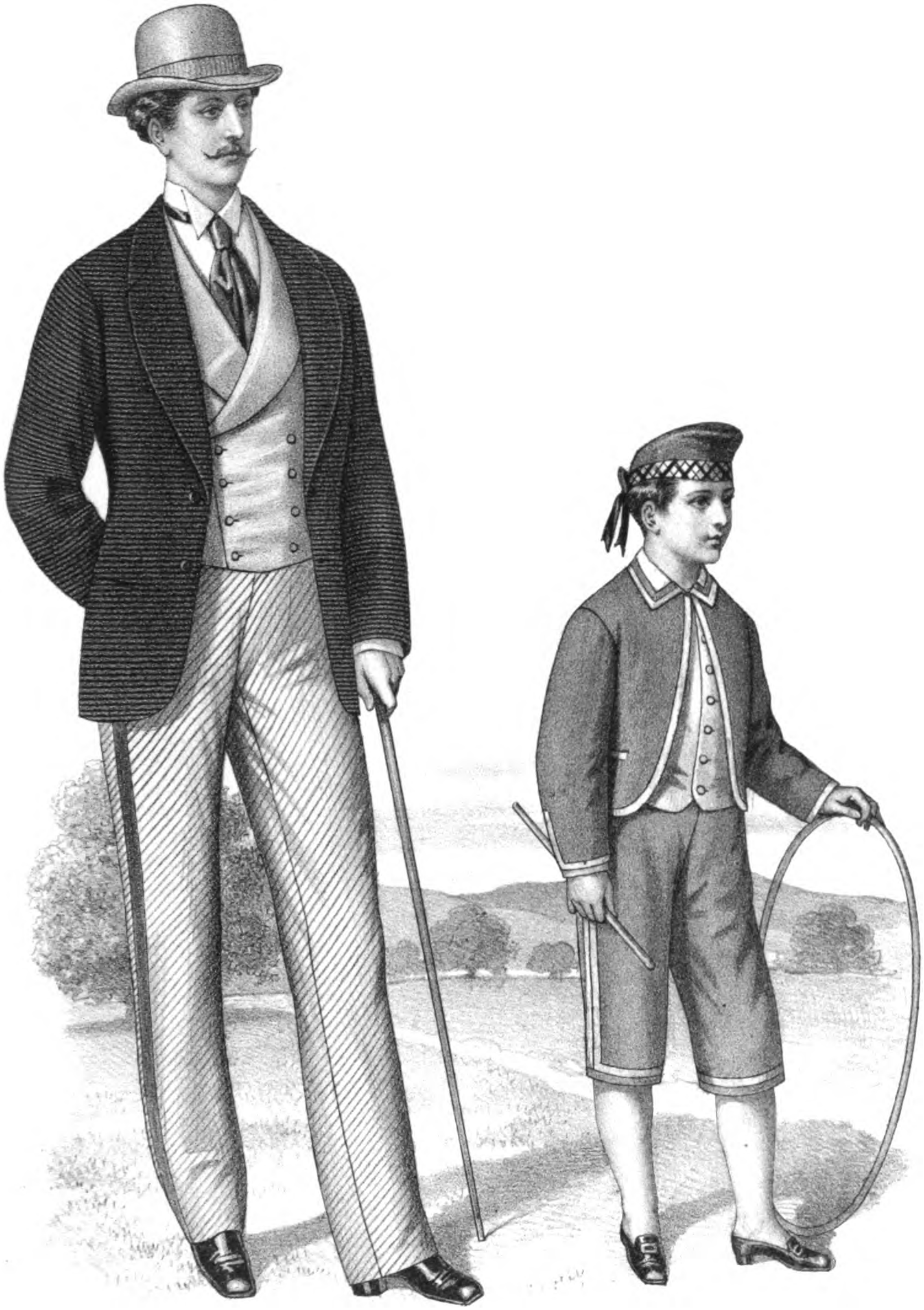
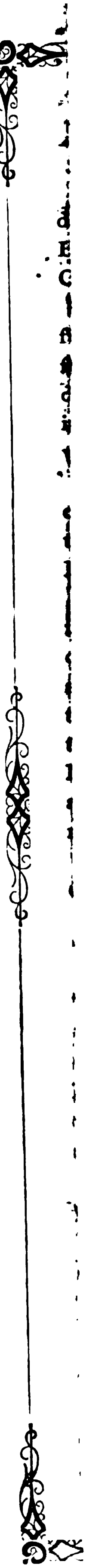
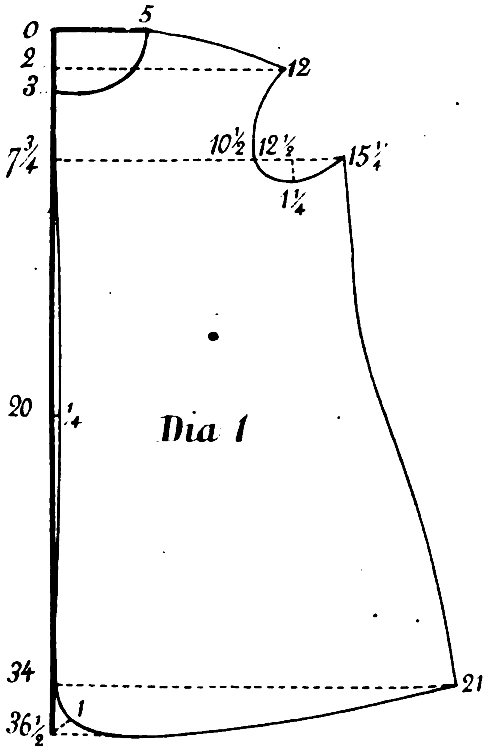


Lacour & Cie dessn.
Imp. Lemercier & Cie Paris
September 1871

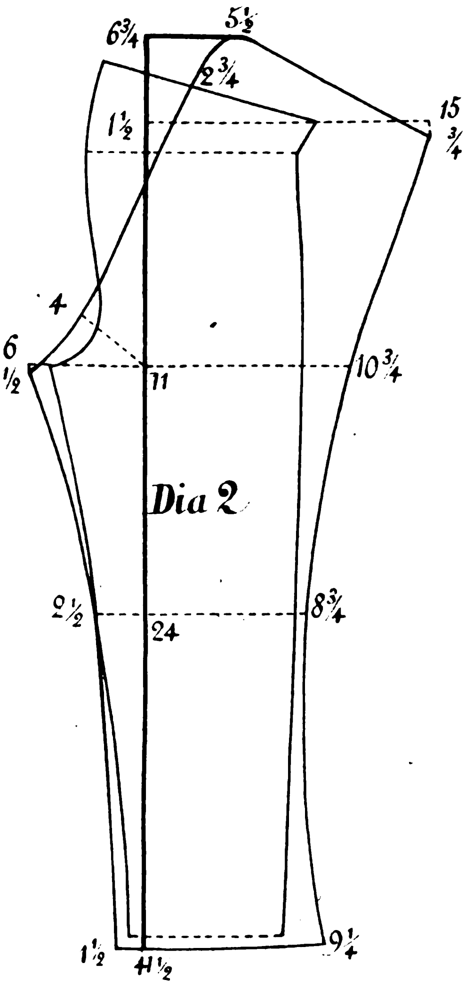
GAZETTE OF FASHION.

EDWARD MINISTER AND SON
8, Argyll Place Regent Street W.
London, w.

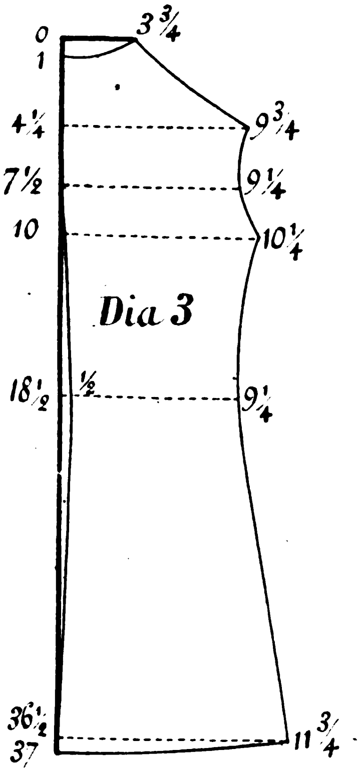



0
5
2
12
3
7¾
10½
12½
15¼
1¼
20
¼
34
21
36½
1

Dia 1

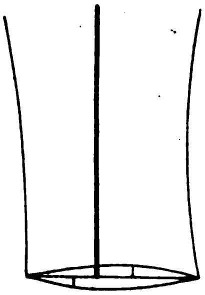

6¾
5½
2¾
15
1½
¾
4
6
½
11
10¾
2½
24
8¾
1½
41½
9¼

Dia 2

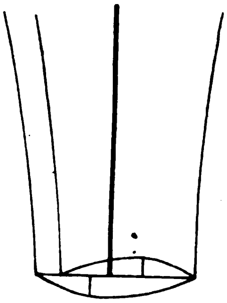

0
3¾
1
4¼
9¾
7½
9¼
10
10¼
18½
½
9¼
36½
37
11¾

Dia 3

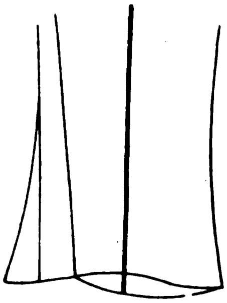
Dia 4



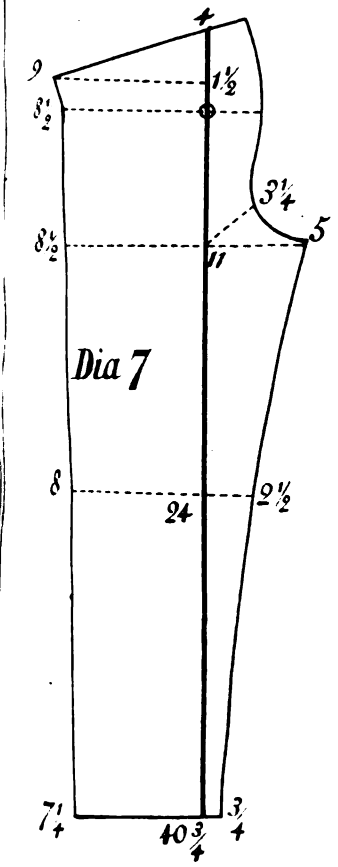
Dia 5

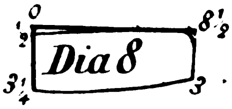


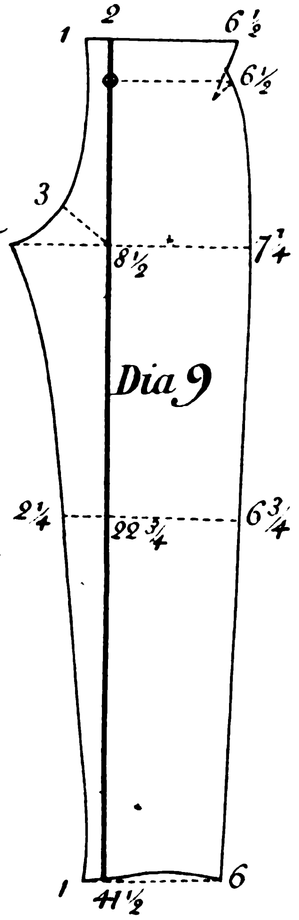
Dia 6

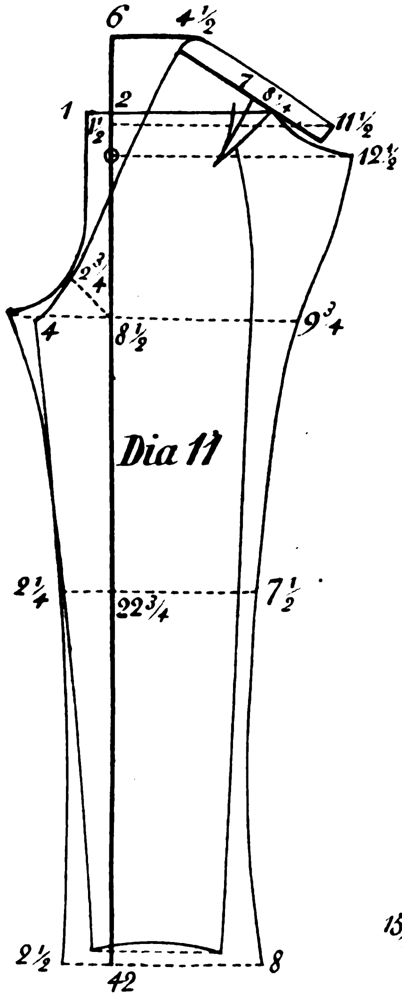


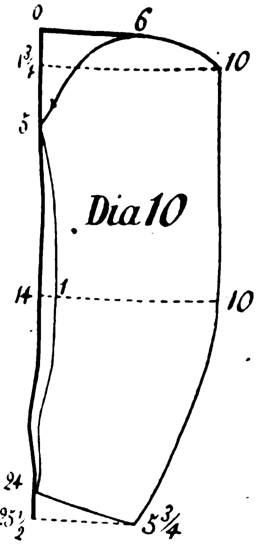
G. C. Minister

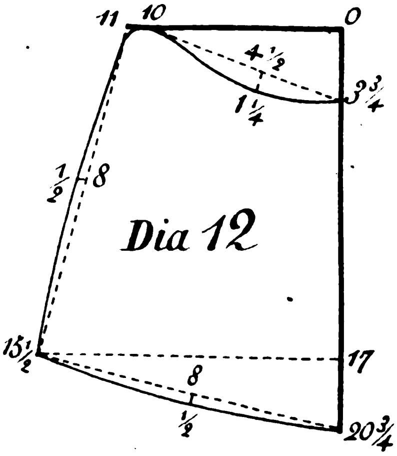

Dia 7
4
9
1½
8½
3¼
5
8½
11
8
24
2½
7¼
40¾
¾


Dia 8


Dia 9
1
2
6½
6½
3
5
8½
7¼
2¼
22¾
6¾
1
41½
6


Dia 11
6
4½
1
2
7
8¼
11½
1½
12½
2¾
4
8½
9¾
2¼
22¾
7½
2½
42
8


Dia 10
0
6
1¾
10
5
14
1
10
24
25½
5¾


Dia 12
11
10
0
4½
1¼
3¾
½
8
15½
17
8
½
20¾

Imp. Michelet, 6, r. du Hasard, Paris

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty.

No. 8. ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 306. OCTOBER 1, 1871. VOL. 26.

The Eclectic Repository.

"A gatheror and disposer of other men's stuff."—*Wotton.*

TROUSER SYSTEM.

BY "MAY FLOWER."

(DIAGRAM 9.)

Boston, U.S.A.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

Agreeably with the promise I made when I sent you the pattern of a pair of trousers, which you published in the May number of your magazine, I now forward my trouser system.

My method will probably be new to most of your readers, being based on a thigh-measure porportionate to the seat-measure. The latter must be taken over the largest part of the seat, and the thigh-measure, which agrees with the quantity, must be used in connexion with it, in drafting the trousers.

The better to explain my meaning, and to assist any of your readers who may be disposed to give my system a trial, I send you the following table, as it may facilitate their task, and prevent the necessity of their making the calculations for themselves:—

Table of Proportionate Thigh-Measures to the Seat-Measure.

Seat-Measure.	Thigh-Measure.	Seat-Measure	Thigh-Measure.
25 inches ..	16½ inches.	38 „ ..	24 „
26 „ ..	17 „	39 „ ..	24½ „
27 „ ..	17½ „	40 „ ..	25 „
28 „ ..	18 „	41 „ ..	26 „
29 „ ..	18½ „	42 „ ..	27 „
30 „ ..	19 „	43 „ ..	27½ „
31 „ ..	19½ „	44 „ ..	28 „
32 „ ..	20 „	45 „ ..	28½ „
33 „ ..	20½ „	46 „ ..	29 „
34 „ ..	21 „	47 „ ..	29½ „
35 „ ..	22 „	48 „ ..	30 „
36 „ ..	23 „	49 „ ..	30½ „
37 „ ..	23½ „	50 „ ..	31 „

On referring to the preceding table, it will be seen that for a 37 seat-measure the corresponding thigh-measure is 23½; consequently that would be the quantity I should take in producing a pair of trousers by my system to that particular seat-measure.

The measures I have selected to illustrate my plan are as follows:—

Length of side-seam, 41½; length of leg-seam, 32; bigness of waist, 30; bigness of seat, 37; width at knee, 17½; size at bottom, 17½.

TO FORM THE TOP-SIDE.

Draw the line A to B, to the measure of the side-seam (41½), and mark upon it from B to C, the length of leg-seam (32). Draw lines from the points A, B, and C, square with A B. On the line drawn from C, mark at D half the thigh-measure (5⅞) (calling the quantity 11¾, or one-half of the whole circumference), from D to E, one-fourth of the thigh-measure (3), within a fraction. On the line drawn from B, mark at F, half the thigh-measure (5⅞); and from F to G, one-fourth of the same (3), within a fraction. Draw a line from F, through D, and another from G, through E, to H. These two lines I will designate as the CENTRE and FRONT lines.

From the top of the line F D, at I, where it intersects a line drawn from A, square with A C, mark to K, one-fourth of the _waist_-measure (3¾). This point is always governed by the waist-measure, and its position is determined by the above proportion of the quantity.

From E, on the line C E, mark to L, one-fourth of the thigh-measure (3), and from E to M, three-quarters of an inch, _a fixed quantity_, and draw a line from K to M, which will serve as a guide in forming the run of the crutch, dropping the top of the leg-seam half an inch below the point L.

From G, on the line B G, mark to N half an inch, _a fixed quantity_, and form the leg-seam from the top at L, to N, with a slight curve.

From F to O is half an inch _more_ than the distance from F to N. Draw a line from O to P, at a point where it intersects the line A B, carrying it out in continuation beyond the point A. The line A B is now no longer of any use, as it merely served to draft certain lines square with it.

The quantity I have directed to be marked from F to O, will, in large-sized trousers, be found out of proportion to the width required at the bottom; in such cases, I make the distance from N, towards the side-seam, half the size of the bottom, and form the side-seams as described. The distance from F to N is a fixed quantity.

From K to R, on the line A K, is half the waist-measure (7½). Shape the side-seam as shown on the diagram. Mark at T, on the line A B, one inch _less_ than half the leg-seam-measure, from B.

For the _undress_ side, mark from L to S, half an inch, and take out the dress as shown on the diagram by the _roulette_ line.[*]

TO FORM THE UNDER-SIDE.

Make a point at V, on the line drawn from T, at the knee, and sweep from the top of the leg-seam, below the point L, to W, and make the distance between the two points, one-fourth of the thigh-measure (3). Mark from V to X, half an inch; from N to Z, one inch, to determine the bottom of the leg-seam. Form the leg-seam from Z to W, through X.

To form the seat-seam, draw a line from S, on the line C L, to H, at the top of the line drawn from G, through E; make a pivot at L, and cast from R to the *, for the height of seat. Shape the top of the seat, and the seat-seam, from the top to the crutch-point at W, hollowing it at the waist, and adding on two inches, at the round of the seat, more than the seat-measure. Deduct the width of the top-side from R to K, and make the under-side to the size of the waist from *, allowing 1½ inch for seams, and the V taken out at top of the seat. Shape the top of the seat to the top of the side-seam, hollowing it a little for the run.

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[*] The scale to which this pattern is drafted in diagram, is almost too small to allow of the crutch-lines of the two sides to be seen perfectly. The _dress_, or larger top-side, is in advance of the line drawn from K to M, the whole length of the line, and the _undress_ is inside the line, till within an inch of the angle of the two lines; and the curve terminates on the undress fall-seam. On the original pattern, the distance from M, to the hollow of the undress crutch, in an oblique line, is five-eighths of aninch, and to the hollow of the dress side, one inch.—ED. GAZ. OF FASHION.

Make the width at the knee and at the bottom to the measures, allowing for seams. Apply the thigh-measure a little below the line C L, allowing one inch for making up.

In conclusion, I have given the system in the simplest form. There may be points, such as height of seat, which some persons might object to, as being too low. On this side of the water, customers have an objection to any superfluous cloth at the back, with an inclination to reach to the blade-bones.

I shall be happy to receive criticisms, and also to give any explanations which may be considered necessary. The system is self-varying, and can be easily worked out for the smallest boy, as for the largest man.

Accept my apology for presenting this in so crude a state. Pressure of business has prevented me giving it a more careful attention.

I am, dear Sir,
Yours truly,
"MAY FLOWER."

Sheffield, Sept., 1871.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

I dare say many of your subscribers, as well as myself, are at all times pleased to read any communication in your pages from our old friend Mr. Anderson. In the number of your work for the present month, I notice an excellent contribution from that gentleman. In the letter which accompanies his diagram, he writes—or at least I so understand him to state—that if any of your readers wish, he would send the system by which the pattern was drafted for publication.

Feeling satisfied of its excellence, and of it being well suited to the best portion of our trade, I should feel exceedingly obliged if he would take the trouble to prepare it, and favour your readers with the necessary directions.

By inserting the above in your next number, you will much oblige

Yours truly,
R. ARMATAGE.

SELF-VARYING SYSTEM OF CUTTING.

(*Continued from page* 19.)

TO PRODUCE THE SLEEVE.

DIAGRAM 6.

Draw the straight line A B, deduct the width of the back across the shoulders (allowing for three seams), and mark from A to C, a twelfth more than half the breast-measure. Continue to D, the length to the elbow, and to B, the full length of the sleeve, unless a cuff be sewn on. Make a pivot at C, and describe the segment of a circle from B, intersect it at E, by 9 inches, a fixed quantity for 18 inches breast, and for all sizes above. When the breast-measure is smaller than 18, then the distance from B to E, would be one-half the size to which the coat is produced. Mark from E to F, the width the sleeve is to be cut at the hand, place the angle of the square at F, and, allowing one of its arms to intersect the point D, draw a line for the hind-arm from D to F, and for the bottom of the sleeve from F to E.

Place the angle of the square at C, and draw the line C G, square with A C; mark from C to G one inch less than half the breast. Draw a line from A to G, and at H—one inch nearer to A than to G—mark up to I, one-eighth of the breast, square with A H, as a guide in forming the sleeve-head, from A to G, through I. Draw a line from G to E, and hollow the fore-arm-seam, according to the size the sleeve is to be cut. Mark below the top of the fore-arm, the width the sleeve is desired at the muscle of the arm, and below the elbow, the width according to fashion. Shape the hind-arm-seam, making it rather flat at first on starting, and adding the round on below the elbow, so that, when the arm is bent, the most prominent part may be brought to the elbow, and not above it.

REMARKS ON THE RULE FOR PRODUCING THE MODERATELY CLOSE-FITTING CHESTERFIELD.

The principle for effecting the alterations required for irregular positions or shapes, is the same as described for the ordinary coat in Nos. 292 and 293 of the GAZETTE OF FASHION, and in our work, "The

Complete Guide to Cutting;" but the application is somewhat different; as in that for disproportion in the size of the waist, in consequence of the forepart being produced from the front-edge, the necessary alterations are made from the front, instead of behind. The alteration in the form of the forepart rendered necessary by a deviation in the height of neck from that which we have determined as the standard, as bearing a certain relative proportion to the natural length of the waist of a proportionate figure, will be readily seen; and the directions we have given for making it so clearly understood, as not to admit of the least doubt of the correctness of the doctrine we have so strenuously endeavoured to support, as to the great importance of a correct knowledge of the true value of the "*height of neck*" theory.

From the different remarks we have heard, we are induced to believe that it is a feature of the science of cutting, the importance of which, although long lost sight of, or, at the best, but imperfectly comprehended, has become more appreciated by the great body of our practically experienced cutters.

We will first proceed to point out the alterations required by a deviation in the size of the waist from that which we have, in some of our former numbers, laid down as the proportionate size to the breast-measure—viz., one-sixth less.

A garment of the description of that on which we are now treating, does not admit of or require such a nice accuracy as one fitting to the body closely, inasmuch as the principal points to be gained in the former, are a correct balance. What is to be desired, is that the weight of the coat may be equally distributed over the surface of the body, without pressing more on one particular part than another, to the inconvenience and annoyance of the wearers. It is also essential to have a sufficient quantity and relative proportion in one part in the circumference, to the whole; so that the eye may not be offended by an unnatural contraction in any one place, in direct violation of all established and recognized laws of symmetry. On the other hand, it is equally important that there should not be an unnecessary superfluity of cloth, to the detraction of the general effect of the garment.

FASHIONABLE STYLES OF OVER-COATS FOR THE FORTHCOMING SEASON.

Our patrons will now be seeking for any information on the styles of Over-coats which will take the lead during the season on which, apparently, we are about shortly to enter. In anticipation of their anxiety on this head, we have had two of the forms illustrated on the plates which accompany the present number of our work.

On one, we have represented the front and back views of the Chesterfield form of Over-coat, which quite shares the public favour with the Frock Great-coat, and apparently rather increases than loses in the estimation of the higher classes of society. We extract the following details from our work, the "Report of Fashion" for the Autumn and Winter:—

"The double-breasted form is the favourite, and more patronized than the single-breasted. As will be seen by the pattern in diagram, the lapel is decidedly broad. There are four holes only in it, placed rather wide apart. The coat is cut longer than was fashionable last winter. The sleeve is rather wide, and has a deep sham cuff, pointed at the hind-arm. The pockets are in the skirts, across, without flaps; one in the left breast, and the usual ticket-pocket on the right forepart. When this form of coat is made up in a light drab, or a light-coloured dress beaver or Melton, the edges should be bound with velvet, rather narrow, or have a rich silk braid to match sewn on. The collar, cuffs, and lapel-facings should match. In brown or blue beaver, either plain or of a fancy make, the same directions equally apply, but the braid may match or be black. The lining, either silk or Italian cloth, is quilted and stitched in rows or a diamond figure. Some prefer the edges bound narrow with cloth to match, when Melton is made up. It would be advisable, in that case, to line the coat with some small pattern or checked Tweed or angola. Fancy silk buttons, either flat or domed, are much in favour.

"Single-breasted Chesterfields are better adapted, perhaps, for persons inclined to corpulency, or measuring more than the average size round the chest. The different parts are cut as just described, but with only one row of buttons at front, to stand about

2½ inches in, and the holes worked in a fly. Fur beavers may be used for this make, as there would not be the quantity of material in the coat, and it would not hang so loosely when unbuttoned. Dark colours and mixtures would answer best, and the edges might be stitched or braided.

"The Frock Great-coat, illustrated on another of the plates, is quite as great a favourite as ever. We have given a pattern of this style in diagram. Although the waist is not cut longer than was fashionable last winter, the skirt is both fuller and longer, and has side-edges at the plaits. The back is usually cut whole. The lapel, which is now sewn on, is not broad at top, but is still wide at the bottom, and has not much round on the edge. It is rather pointed, and has five holes worked in it. The coat is cut quite large to the measures, so as to button without any strain, but yet to show the figure. The sleeve is sufficiently easy, without being large, and is finished with a deep cuff, with two buttons and holes. There are various ways of finishing the edges, governed by the character of the article made up. For autumn wear, light colours in Tweed, Melton cloth, and fancy makes of coatings, are very suitable, and are sometimes worn without another coat underneath. The diagonal lines, and small checked and diamond patterns, are patronized. In these makes of goods, and in light colours and mixtures, the edges are turned in and stitched, and the collar faced with velvet. In dark coatings, beavers, or Meltons, in which article there are some very smart colours, the edges may be trimmed with braid, bound with the same, or simply turned in, and stitched rather broad."

For the third plate we have selected a smart style of out-door jacket for a lady. It is long behind and at front, and hollowed on the hips, which gives a marked character to the appearance, and distinguishes it from other styles we have published. The back is cut whole, not very broad across the shoulders, and to a moderate width at the waist, which is short. It has a side-body, which is narrow at top, hollowed at the waist, and cut to spring out for the prominency of the hips. A fish is taken out of the forepart to give liberty for the bosom, and the lower part left open in the same manner as the bottom of the back-skirt, but not to the same extent. The jacket is not cut sufficiently large to meet at front; but the space between the two fronts is filled up by the front of a waistcoat, which is sewn on to the forepart, and is fastened by loops of cord and olivets. Supposing the jacket were made large enough to fasten, the forepart would reach to the front of the waistcoat. The waistcoat is long, but does not reach to the bottom of the jacket. The sleeve is moderately easy upwards, and wide at the bottom. The hind-arm-seam is left open to the elbow, and fastened with olivets and loops of cord. There is a small *épaulette* at the top of the sleeve, with an opening in the bottom-edge, and one loop and olivets. The jacket may be made of fur beaver, fancy coating, or Melton cloth in dark colours, trimmed on the edges and up the openings of the seams, with a broad band of velvet to match, or black. The trimming on the front-edge of the jacket is carried round the neck, and terminates in a point at the centre of the back. There is a plait at the bottom of each side-seam, or, if preferred with more fulness, a "banyan" plait may be added. The waistcoat should be of black velvet, or to match the colour of the jacket, without any trimming on the edges, and fastened close up to the throat. It may be made also in fur, and the jacket trimmed with the same instead of velvet. In this case it would not be necessary to confine this style to dark colours, as with light-coloured furs corresponding light colours in various makes of goods might be equally well worn.

"DRESS REGULATIONS OF THE ARMY."

Notice to our Readers.

Under the above title, a small work is issued at intervals from the Adjutant-General's Office, at the Horse Guards, purporting to give all particulars of the uniform and appointments of the different corps of the army, in conformity with the regulations, and which a tailor would take as his guide in executing an order entrusted to him for military clothing. If the details were to be relied upon, the information would be valuable to the trade; *but*, unfortunately, this is not the case, if, perhaps, we except a short time after they are published.

Our motive for alluding to this work is to caution the trade against purchasing the edition now on sale, which was published so far back as 1864, but is, nevertheless, allowed to remain in circulation, although full of inaccuracies from beginning to end. None of the important alterations which have been made within these few years, in the dress and accoutrements of the officers of many of the branches of the services, are included; but the details of the uniform, &c., as worn at the time the edition was published, appear as if they had never been superseded. Our readers can imagine the dilemma any tailor, who had not the opportunity of ascertaining for himself the existing regulations, would be in, placing his confidence in this work issued under authority.

We have from time to time been promised a new edition, and were led to look for a comprehensive appendix, which would supplement the information, by coloured illustrations of the uniforms, trimming, &c.; so far, however, as we can judge, there is no immediate prospect of our being so favoured.

THE INFLUENCE OF DRESS ON CHARACTER.

The press has at all times criticized the dress worn by both sexes; and on some occasions commented, with a degree of severity, on the styles in wear. Some critics have written on the want of taste displayed by both the tailor and his customers, in the shape of the male costume, in blindly following a style, prevailing at the time, without taking into consideration its suitability to the figure or to the appearance of the customer who has to wear it. They attach more blame to the tailor for this fault, than to the customer, inasmuch as they consider, that if he were gifted with that amount of good taste which he *ought* to possess, to conduct his business with credit to himself and advantage to his connexion, he would exercise the influence over his clients which his practice would justify, and dress each individual customer in the style, colour, and material of dress best adapted for him.

Without, perhaps, going so far as to endorse these several opinions, we cannot but admit, that there is some truth in these remarks, and that our fraternity is to a certain extent to be held responsible for the results so frequently noticed in this respect. In an article which lately appeared in the *Pall Mall Gazette*, —a journal "written by gentlemen for gentlemen"—headed "The World in Wide-Awakes," the writer, in a good-natured spirit, has his say on the subject of dress and its influence on the character.

The migration which takes place at a certain season of the year, affords the opportunity for the writer's strictures on the display of bad taste, which is visible in the preparation of the costume to be worn on these occasions. "The student of social life, who ought to be accustomed to look upon his fellow-creatures simply as objects of natural history, will at this season of the year find strange variations of species taking place about him among the featherless bipeds, with whose habits and customs he seeks to be familiar. Every man, after moulting his black coat and becoming incased in Tweed, not only changes his spots, but to some extent his character. Much has been said and written upon the moral influence of dress, but a special chapter might be seriously devoted to the effect of lounging-suits and shooting-jackets upon the ethical way of looking at things." The writer then notices the *conservancy* of the Church in keeping to their distinctive dress on all occasions, and remarks that "the recognized freedom in the selection of colours allowed the tourist, is a severe test of discretion in matters of toilet. The propensity of the cad to break out in stripes like a tiger, or into jackets like dominoes, is restrained until the tailor's month of Tweed comes in. But when the Minories are emptied into Margate, and Mayfair is from home, the tourist, with a relish for spots and streaks, proceeds to deck himself after his fancy with boundless licence. Both tailors and manufacturers vie with each other to satisfy the requirements of his bad taste." . . .

Referring to the habit of livery servants when left in town during the absence of their masters from home, the writer observes, that the season we have alluded to must be a time of unmixed joy to them, for that, surfeited, as it were, of gorgeousness in the matter of costume, *they* exhibit a sensible bias towards quiet and unaffected tints, and remarks that "thus the Tweed and wide-awakes bring about signs and tokens of levelling up in some directions, and of levelling down in others. Coat and waistcoat criticism may look narrow at first sight, but the use of a tailor as a factor in the sum of a social survey was not forgotten by the historian, who played in a grim spirit of humour with the notion of a Parliament of nudities. The odd vanity which inspires a youngster to equip himself for a sea-coast pier in a nautical dress, might in itself afford a subject for an essay."

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1541 and 1542.

Diagrams 1, 2, 4, 10, 11, and 12, are the pattern of the style of Over-coat known as the Frock Overcoat, and which is well illustrated on one of the plates issued with the present number.

Diagrams 3, 5, 7, and 8, are the pattern of the Chesterfield form of Over-coat, another of the favourite styles for the forthcoming season. This make of coat is also faithfully represented by two of the figures on this month's plates.

Diagram 6, illustrates the plan of drafting the sleeve for a Chesterfield Over-coat by the "Self-Varying System," in the course of publication in our pages. The system for the back and forepart was given in the July number.

Diagram 9, illustrates the system for drafting a pair of trousers, contributed by a Transatlantic correspondent who assumes the pseudonym of "May Flower" in his correspondence with us, and will be found fully explained in the present number.

Our readers will just have time to examine the above plan and comment upon it, before we shall have Mr. John Anderson's system ready for their investigation in the November number of our work. The attention which "May Flower's" method will require, in studying the several directions laid down by the author, will prepare our readers for that which will follow in the next number, and may probably lead to a discussion on the several merits of the two systems.

We could wish that the trade would take a wider view of this subject, and communicate their ideas more freely on such matters.

It would not involve any great sacrifice of time, nor would it prejudice the interests of the parties, as, by adopting a fictitious name, they could discuss a subject without fearing to wound the susceptibility of a personal friend who might take a different view to themselves. By retaining their *incognito*, they would maintain a freedom of action which might not, perhaps, in some cases, be practicable if they laid aside their *nom de plume*.

The experience of a practical cutter, no matter in what locality his talents may be exercised, must necessarily exert an influence on others, even on those who have had the same opportunities for investigation, and the same advantages for acquiring information upon matters connected with their profession.

Besides the benefit which the knowledge he has gained, is to him in his own immediate connexion, it is of a nature to allow of its influence being extended *beyond* the limits of that sphere, and may be made generally instructive to the society of which he is a member.

The knowledge a man has acquired, with a personal advantage, would not be lessened by being communicated; so far from that being the case, the very fact of his dissemination of ideas, would, by the necessity it gave for attention in embodying them, impress them more forcibly, and cause their value to be more appreciated than before. No one would hazard any speculative idea, as the result of practice; but would offer such information as his experience proved to him to be generally useful.

REVIEW OF NEW GOODS.

In the new goods for the season, suitable to Overcoats and jackets, we cannot but notice, as a peculiar feature, the substance and peculiar character of the majority of the makes. We are at a loss to know whether we should attribute these qualities to the manufacturer or to the draper; but to whichever the idea is due, we should think he formed his standard by the shape and make of the "Ulster" form of Overcoat, as many of the goods are more suitable to that loose form of coat than for a fitting Over-coat. In confirmation of our view, the first make which comes under our consideration is a thick, loose make of beaver, with a long but irregular face, very thick, but not heavy, desirable for the warmth it will impart, but objectionable for the quantity of moisture it will absorb. It is made in a variety of dark self-colours, and in broad mixtures, both light and dark. They have all a striped back in a variety of colours, many of them rather gay in appearance, the object being to allow of a lining to the coat being dispensed with. Made up in the "Ulster" form of Over-coat, this peculiarity will be convenient, as the substance of the article will generally be quite sufficient without any addition. Another make, somewhat similar in appearance, has a shorter face of the same character, but is made with a plain back. We notice some good mixtures in this article, which tell well, as they are necessarily obliged to be broad to show.

We have the same article, with a *small* curl on the face, which, in comparison, has the appearance of being quite fine, but by itself is sufficiently bold to form a good style. There is a good variety of shades of blue, and some effective bright colours and mixtures.

There was no probability of any scarcity in the article "frieze," especially since the finer or softer makes have been introduced and so well patronized. On some we observe that the knots are wider apart than we have previously noticed. The colours are well assorted, and in great variety. However well this article may make up in certain forms of Over-coats, it can never serve otherwise than for rough wear, or when no attempt at *dress* is required.

We are glad to find that *dress*-beavers are being brought in again. There is always a certain style about them, which justifies an additional expense in fitting up; as the result is certain to be satisfactory, and repay all cost and trouble incurred. It is made in various colours, from a light shade of drab, through intermediate stages, to rich shades of brown, olive, and blue, which tell well in the garment, being equally appropriate for the loose as for the fitting shape. It is met with in various substances.

As a competing make of goods with the frieze for fitting Over-coats, we have a good assortment of colours and effective mixtures in a coarse article of the Cheviot character. It is soft, sufficiently stout and close in texture, and will be pleasant wear. We have an excellent variety of colours in the open mixtures. There are some good small checks in this make, which will make up well, as they are made in light and stylish colours.

We notice a good selection in dress and undress Meltons, but the former predominate. The substance is moderate, and the quality unexceptionable. Greys in various shades, and with other colours intermixed; clear shades of drab, rich shades of claret, olive green, brown, and blue, are comprised in this make of goods.

In the fancy coatings, we have some good patterns in various substances, the stouter ones being available for fitting Over-coats. The plain diagonal line is laid on one side for the present; it has no ground for grumbling, for it has enjoyed an unusually long run of favour. It is supplanted by ribs, stripes, or some fancy pattern. Narrow stripes formed by short crossway bars, about a quarter of an inch apart, with fine diagonal lines in alternate directions, form a good pattern in this article.

Checks formed by sunken lines on the surface, with indistinct lines running diagonally across, and forming diamond-shaped figures, is another style.

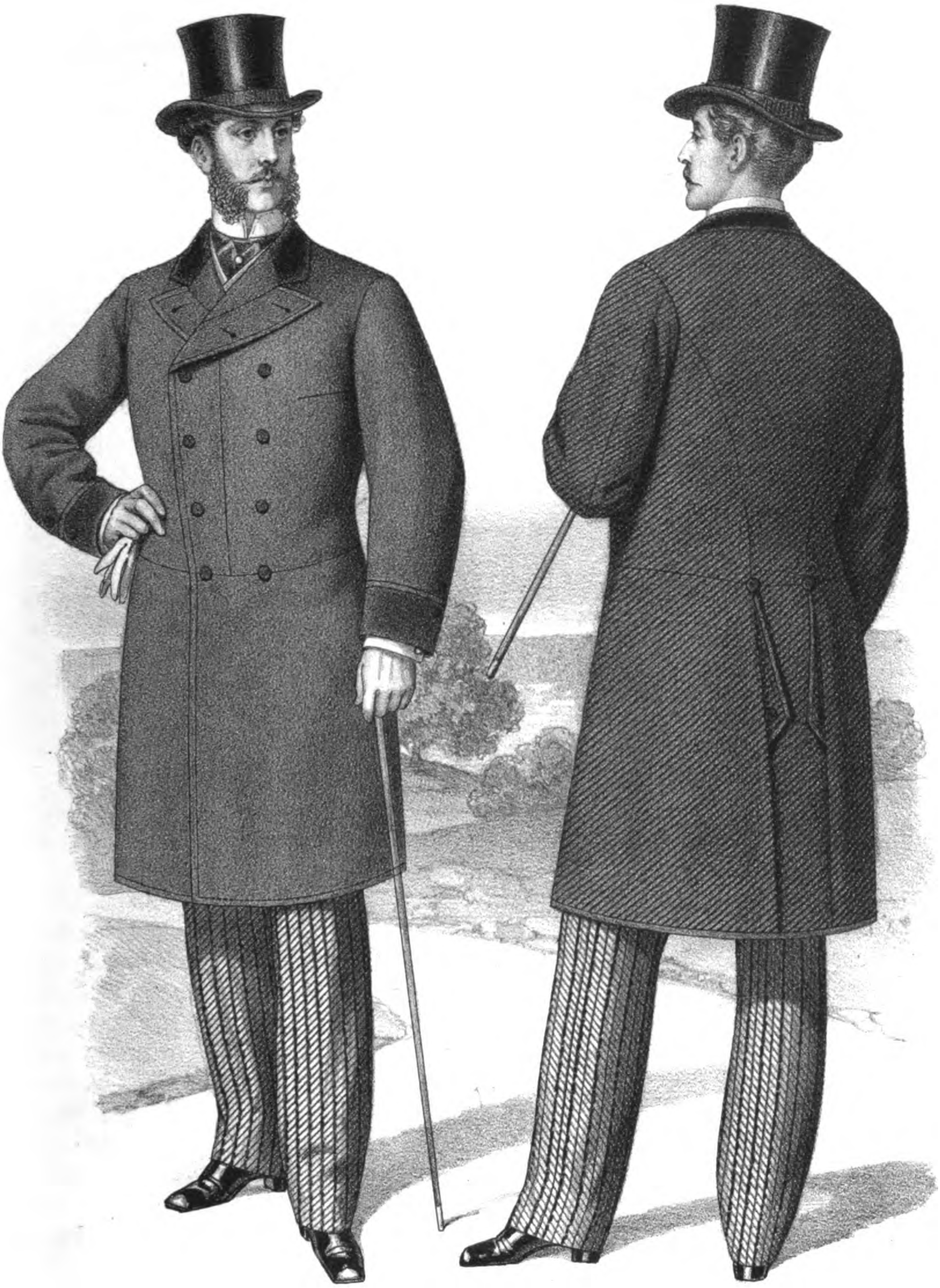
Feather twills, a bold rib, a small diamond figure, and a "zig-zag" pattern, make up the list of designs. Black and blue in various shades predominate.

In Cheviot, and in similar makes of coatings, the variety of combinations in colour almost baffles our description. We, however, may notice a very smart mixture in olive green, with black and a cinnamon shade of drab. The colours are so intimately and equally mingled, that no one stands out prominently, but the whole combined produce an excellent effect.

Another equally good mixture is made by a light clear shade of drab, a yellow shade of drab, black, and brown.

In greens we have some stylish mixtures, as also in yellow shades of brown, with red or blue introduced.

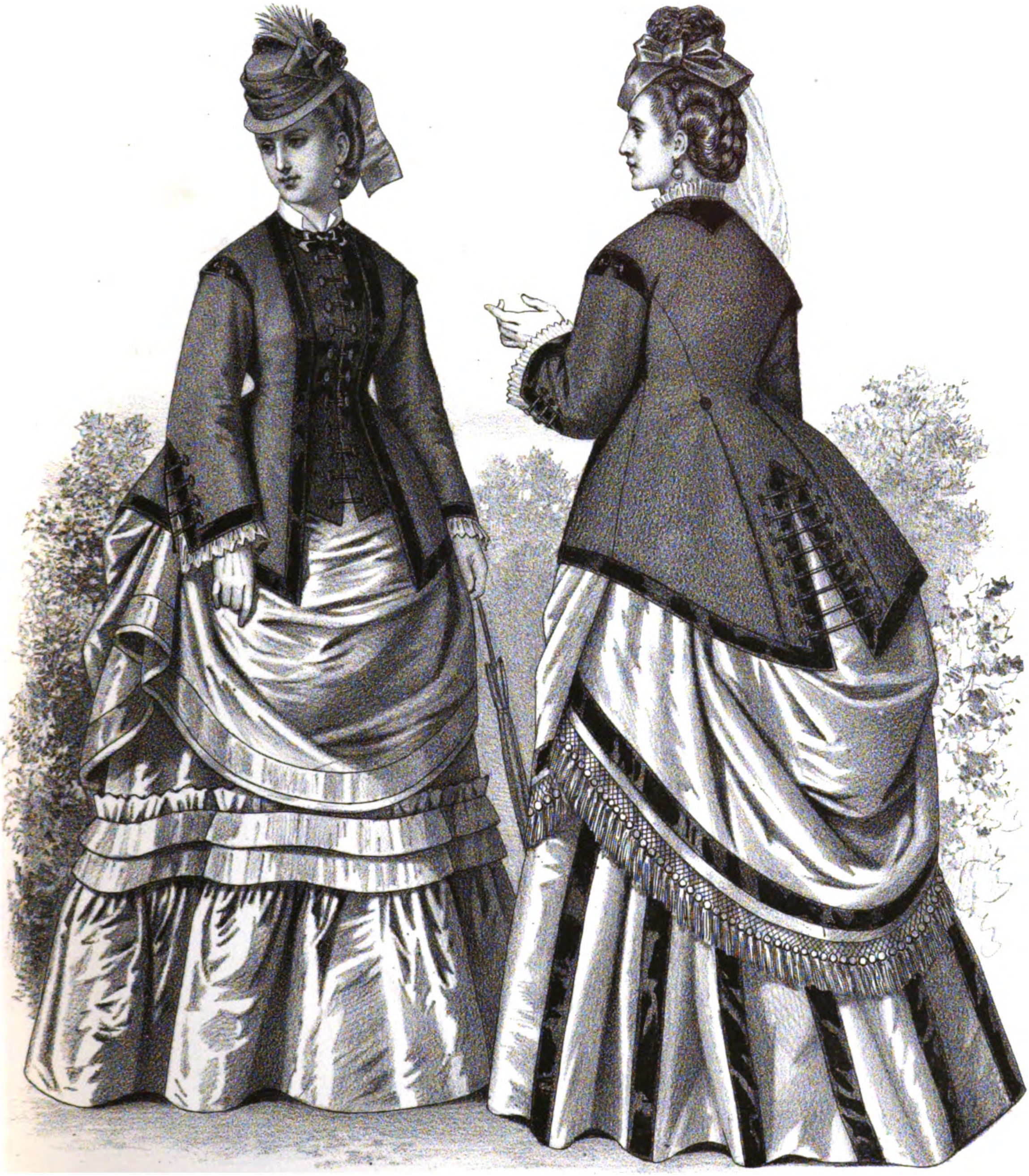
(*To be continued.*)



Lacour & Cie dess.t Imp. Lemercier & Cie Paris October 1871

GAZETTE OF FASHION.

EDWARD MINISTER AND SON
8, Argyll Place Regent Street W.
London w.



Lacour & Cie dessrs Imp. Lemercier & Cie Paris October 1871

GAZETTE OF FASHION.

EDWARD MINISTER AND SON
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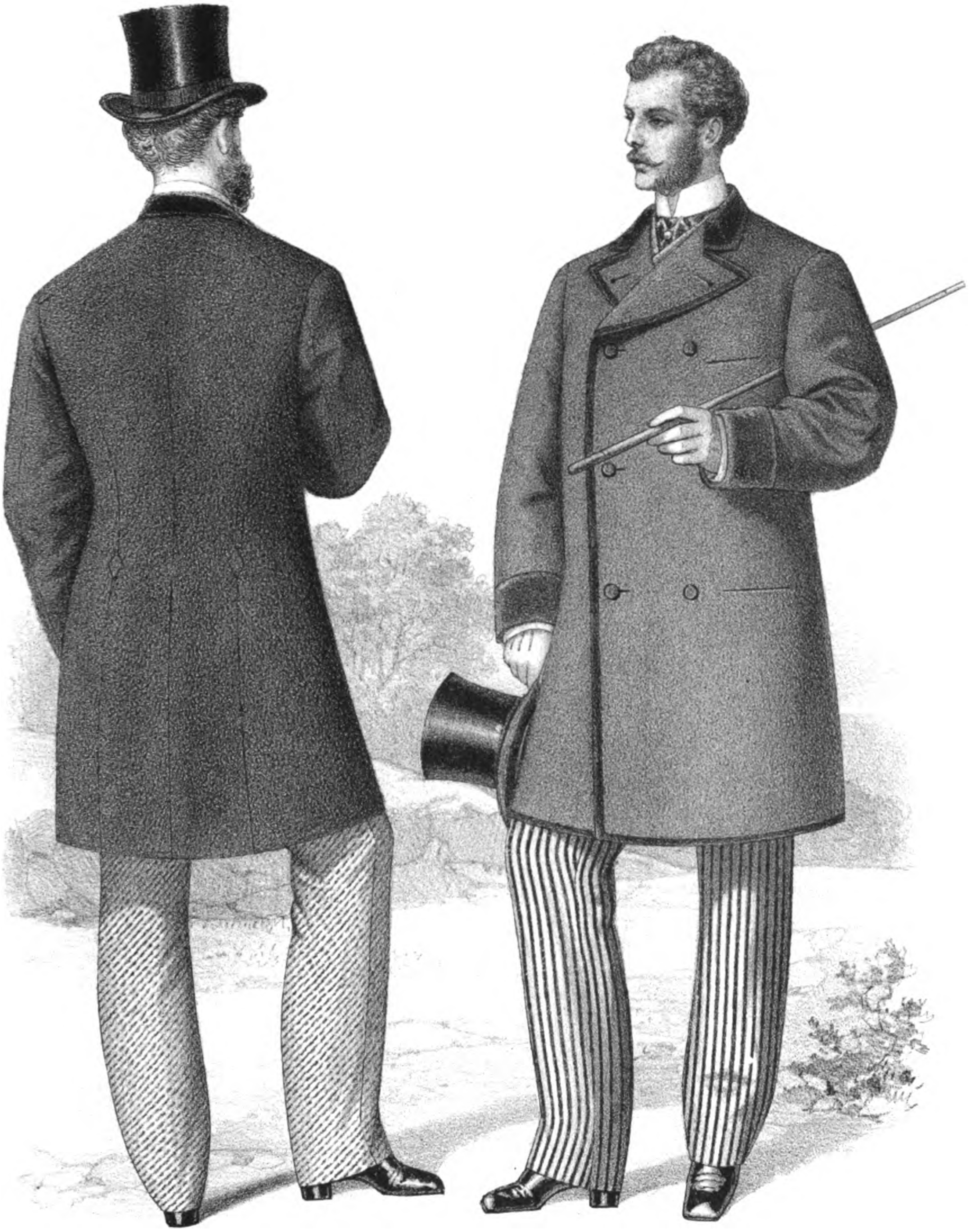


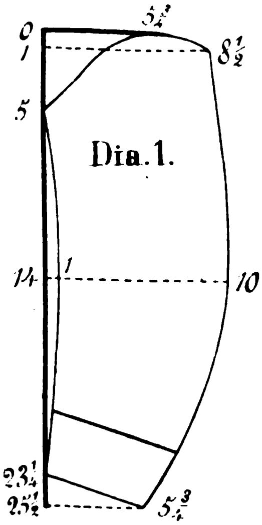
Lacour & Cie dess. [illegible] *October, 1871.*

GAZETTE of FASHION.

EDWARD MINISTER AND SON

8, Argyll Place Regent Street W.

London, W.



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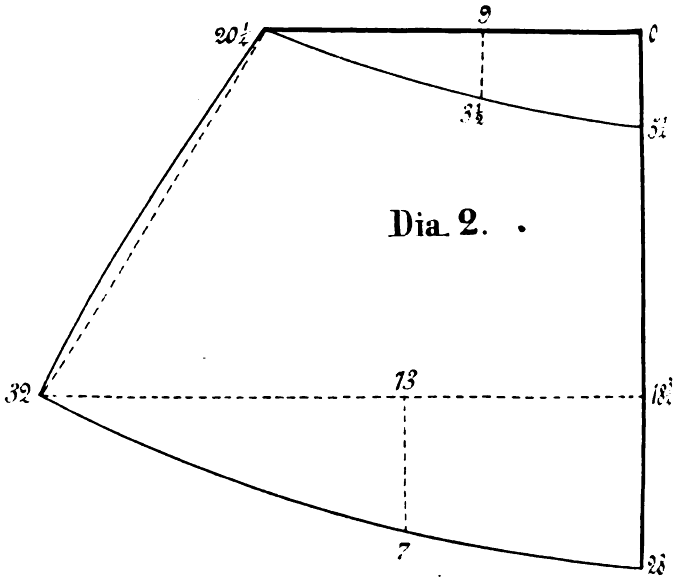

Dia. 2.

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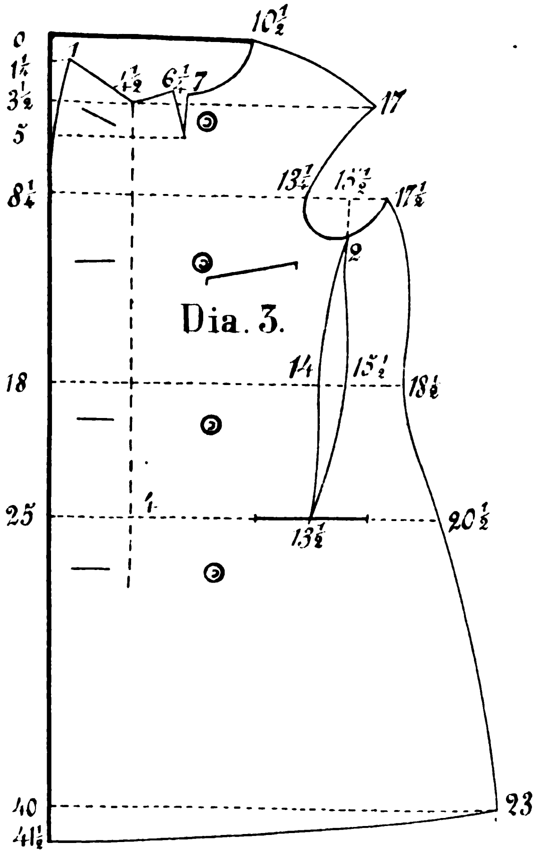

Dia. 3.

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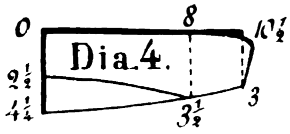

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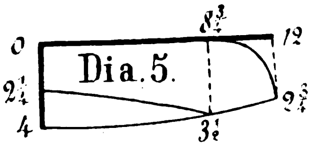

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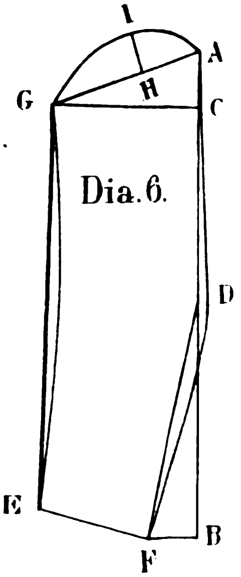

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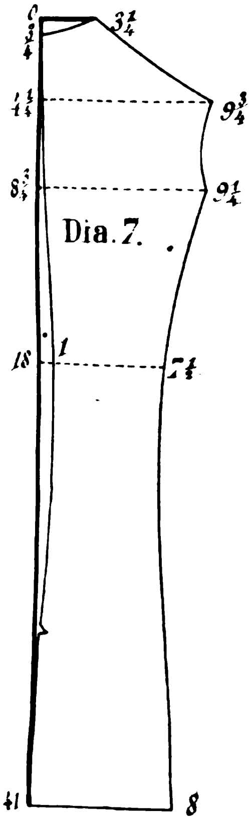
G. C. Minister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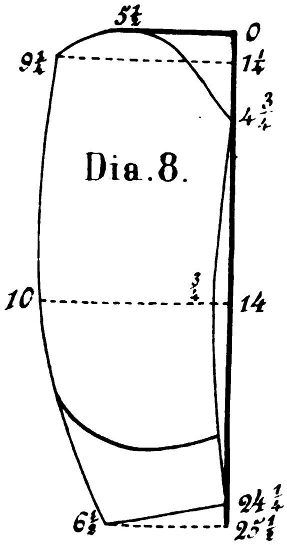
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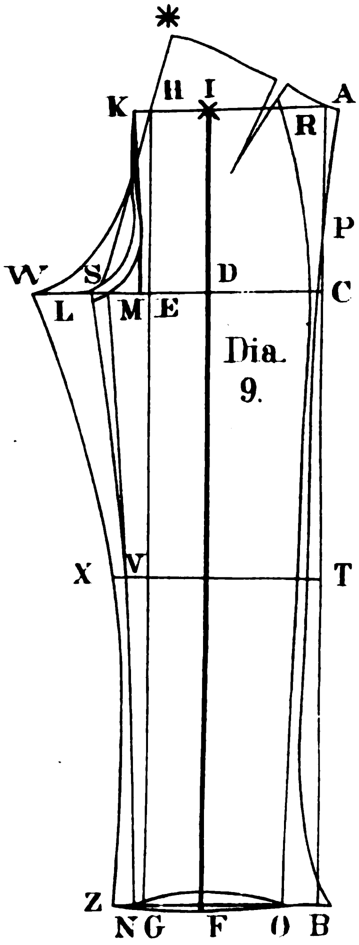
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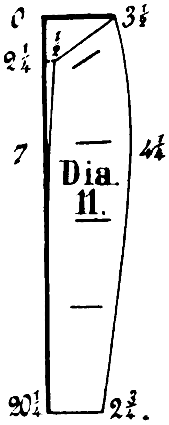
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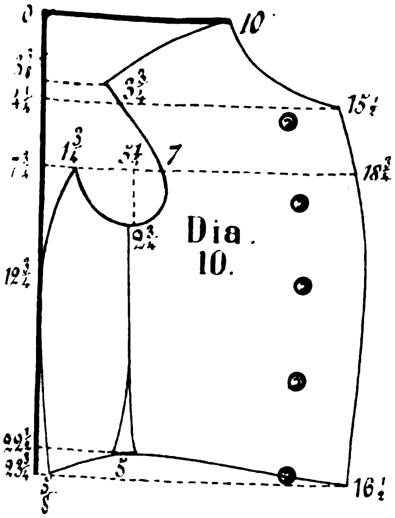
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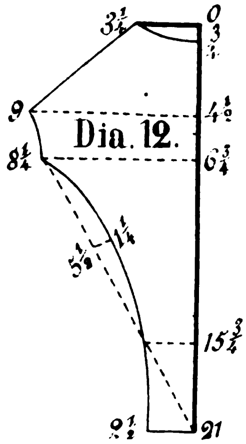
Dia. 12.
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9
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8¼
6¾
1¼
5½
15¾
9½
21

Lith. Michelet, 8, r. du Hazard, Paris

GAZETTE OF FASHION,
AND
CUTTING ROOM COMPANION.

BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 307. November 1, 1871. Vol. 26.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

SYSTEM OF CUTTING TROUSERS.

By Mr. John Anderson.

(Diagram 13.)

Edinburgh.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

I am pleased to welcome our new friend and fellow-labourer, "May Flower," in our midst, and to congratulate him on the good example he has set his countrymen, by taking the initiative in communicating his ideas on the practice of our trade to the members of that craft on this side of the Atlantic.

I sincerely trust that this, his first contribution to the pages of your magazine, may be speedily followed by others from himself, as also from other cutters in his country, whom his example may stimulate to enlighten us with their views and specimens of styles in wear in the United States, and assist in upholding the character and science of our profession. I hope it may also lead to the establishing of an honourable spirit of rivalry between the practical men of the two hemispheres.

When we see gentlemen residing at such a distance interest themselves in the dissemination of knowledge acquired by personal experience, it behoves us at home to do our best to further this object by an earnest co-operation on our part to promote so praiseworthy an object. There are few men in our business but have gained more or less information on the practice of the trade, and it should be a pleasure to them, as well as feel it a duty, to contribute their mite to the general benefit of all concerned in the character and improvement of our profession.

The modesty, the kind spirit, and the ability displayed by "May Flower" in his communication, are well worthy of our imitation. Actuated by the same good feeling which I feel sure influenced your correspondent, to judge by his own words, I will at least endeavour to do my part, although having been before your readers for some years, I had thought of retiring, and leaving the field of discussion to younger men. Your correspondent's letter, however, upset my resolution, and I could not forego an inclination to seize the opportunity which it offered, and consequently send you a few ideas on the subject which he has discussed. Not, however, with any intention on my part to criticise his method which you recently published, as I would prefer to leave that task to others of your patrons, whose opinions I shall wait for with some little anxiety. My only object is to perform what I always conceive a duty to my fellow practitioners, and which, at the same time, is always a source of pleasure to myself.

With this view, just by way of exciting the attention of the younger and less experienced of your readers, I send you a kind of framework of my plan of drafting trousers, in as simple a form as practicable.

The measures I have taken to illustrate my plan, are 15 waist, 18 seat; side-seam, 40; leg-seam, 30. Draw the line A D (diagram 13), to the length of the side-seam, 40. Square with A D, draw the line A C, making the distance between the two points an inch more than half the waist-measure (4½). Mark out from D to E, 6 inches, and draw a line from C to E. Mark out from E to F, the length of leg-seam, 30. Mark out from H to G, 3 inches, and draw a line from G to E, which becomes the leg-seam of the *undress*, top-side, the difference in the widths of the two top-sides being carried almost to the bottom of the seam. Mark from F to H, 1½ inch; draw a line from C to H, and form the front-edge of the *undress*, top-side, from C to G. Mark 1 inch in advance of C, and form the *dress*, top-side, from that point to K, which point is drawn 1 inch from G, and the bottom of this leg-seam, is fixed as the width of the trousers are to be cut at the bottom, deducting the width from D to E.

Mark from A to the top of the side-seam, 3 inches, and form the side-seam, as shown on the diagram, marking from the * to L, 4 inches, and continuing the seam either in a straight line to D, or hollowing it to fancy at the knee.

To form the under-side, mark up from A to B for height of seat, 4 inches. Mark in from C towards A, a fourth of the waist; add on from K, 1 inch, and draw a line to this point for the seat-seam, following it well at the lower part. Deducting the width of top-side, make the under-side to the waist-measure to determine the top of the side-seam, and form the shape through L. Carry the leg-seam down from the top at the crutch to run into the top-side.

The diagram and directions will be sufficient to enable any of your readers to draft a pair of plain trousers, by my plan, on a future occasion. I will send you another pattern, differing altogether in appearance, but produced on the same ground-work, just to show how readily I can adopt any style I choose. Afterwards I will give my reasons for the proportions and plan I use, and shall be glad to have the opinions of any gentleman on my method, whether approving or differing with me in my conclusions.

I am, dear Sir,
Yours truly,
JOHN ANDERSON.

NOVEL APPLICATION OF PAPER FOR COATS, &c.

In a report communicated by Sir Harry Parkes to the Foreign Office, on the different materials utilized by the Japanese in the manufacture of various descriptions of paper, as also of the process employed, we are enlightened on the ingenuity displayed in the manipulation of the raw materials and their subsequent conversion into the manufactured article which is brought into use for almost every purpose. We are familiar with several, many of which have never been equalled by the manufactures of any other country; but, in the list before us, we find the article applied for purposes which we should never have contemplated the possibility of its being available. However, we live and learn, and, the greater the facility for intercourse with the inhabitants of foreign countries, we become the more enlightened on many subjects which were formerly so many sealed letters to the majority.

The makers of waterproofed garments need no longer be dependent on any of the articles from which they have hitherto had to make their selection, since they can now procure a substitute made from fibre, and which is reported as efficiently answering the purpose by repelling wet.

Treating on the manufacture of "Oil-paper for Rain-coats," one of our consuls writes, "the paper should be 'seuka' or 'tosa-seuka.'" The glue used for joining the paper is made of young fern-shoots, ground and boiled into a paste ("warabi-noko-nori"), and thinned by admixture with the juice expressed from unripe persimmons. The dye is usually green, yellow, red, or black. Whichever colour is used, the colouring matter, generally a powder, is boiled with bean-paste, and the paper is then painted with it. The preparation of the paper consists principally in softening it by rubbing it in the hands. The oil used is a seed-oil, called "ye-no-abura." We regret that we have not a glossary to offer to our readers.

The manufacture of this description of paper is carried on in several provinces. Hats, umbrellas, saucepans, capable of resisting the heat of a charcoal fire, and an endless variety of articles are made from it, after being specially prepared.

Specimens exhibiting the paper as manufactured, and made up into various articles, have been deposited at the South Kensington Museum, where the curious in such matters, can inspect them for themselves, and form an idea of their appearance and efficiency for the different purposes contemplated. Among the number is "a net coat worn next to the skin in warm weather by the better class of Japanese. It is manufactured by rolling strips of strong paper of equal size into a sort of string, and then worked by hand into a neat net pattern. It takes some days to complete a garment of this kind, and it will bear washing."

It appears that the Japanese are acquainted with the method of manufacturing paper from rags, but never adopt it, preferring to make it from the bark of trees. The convertibility of paper manufactured from this material into an article to be subsequently made up into coats, and to answer the purpose for which certain fabrics generally known in the trade have hitherto been employed, opens up a new field for the investigation by the makers of this class of goods, and the report and the specimens may, perhaps, eventually lead either to utilize some substitute for rags in the manufacture of paper itself, or to take the place of cotton, which now forms the groundwork of the different articles prepared for waterproofed garments.

CITY OF LONDON SOCIETY OF PRACTICAL TAILORS.

We have received from the Secretary of this society of Foremen-Tailors a list of lectures or essays which are intended to be delivered by certain members on the following evenings, at half-past eight o'clock, during the present and following months, at their head-quarters, held at the Fleece Tavern, Queen Street, Cheapside. Members of kindred societies are admitted on these occasions:—

Nov. 3.	Mr.	Harvey—On Boy's Suits.
„ 10.	„	Evans—On Canadian Jackets.
„ 17.	„	Giles—On Technical Education for Tailors.
„ 24.	„	Williams—On Over-coats.
Dec. 1.	„	Edwards—On Small Matters Connected with the Trade.
„ 8.	„	Brooks—On Trousers.
„ 22.	„	Digby—On Waistcoats.
„ 29.	„	Rawley—On Form.

HUNTING-DRESS.

On one of the plates we issue with the present number, we have represented the style of dress which may be accepted as illustrating one of the most fashionable forms of the season, and together with the patterns of the coat and breeches given in diagram, will put our patrons in possession of all the necessary information upon this subject. The coat is double-breasted, and somewhat in the style of the morning lapel-coat, which was worn some years ago, and had such a run. The skirt, however, is much shorter, and broader at the bottom. The waist is longer than for any of the styles of coat we have yet described, and, as will be seen by the pattern, the back is broader and heavier. The lapel is broad at top, and wider at the bottom than usual. There are five holes worked in it; but it is not correct to use the bottom button, although the coat is cut very easy to the measure, to prevent it working up in the excitement of a run. The collar is moderate both in the stand and fall. It is square at the end, not much sloped off, and narrower than the lapel. The sleeve is cut full to the arm, easy at the hand, and has a cuff, with two buttons and holes. There are deep flaps in the waist-seam, with pockets under; a breast-pocket outside, with a welt or narrow flap, and a ticket-pocket in the right waist-seam, with a facing sewn on for security. Scarlet milled cloths and beaver, and a clear shade of green, are worn, with gilt buttons, basket pattern, or a fox muzzard; members of clubs wear the button of the hunt. With steel or Cambridge mixture, the engraved steel button would be worn, or fancy bone, horn, or smoked pearl. The edges are always turned in, and stitched rather open. It is customary to put a pocket in the skirt-facing for a sandwich-case, with the opening aslant, and frequently a thin waterproofed cotton is introduced between the skirt and the lining, as a protection for the thighs. The sleeves, body, and back are lined with flannel, either striped or check, and in light blue or scarlet.

The waistcoat may be made double-breasted, as we have described, or single-breasted without a collar. In either make they are cut rather long, and in the latter style the lower button is placed full two inches from the bottom, and the front sloped off a little. Plush, in blue, maroon, mouse shade of drab, makes up handsomely; the striped, spotted, and fancy patterns in toilanet are much in favour, with pearl or ivory buttons. Some sportsmen have sleeves to their waistcoats, both for hunting and shooting, or wear a special hunting-shirt for the occasion.

Breeches are mostly worn for hunting. They are cut rather full in the thigh and long in the leg, to reach well on to the calf. They fit close from the knee downwards. The garter is cut on, and there are five buttons and holes at the knee, either gilt shank, or four-holed, or pearl. There are leather strings in the garter. The top-side is not cut very forward at the bottom of the side-seam. Leather has given place within these few years to the elastic make of doeskin, both in ribs and plain to imitate the doe. Cords of various widths are also worn. The side-seams are lapped rather broad. There are frog or cash pockets, and the waistband is cut on.

A short legging of stocking or chamois leather is sewn on to the bottom of the breeches under the garter lining. It is cut about six inches long, and is fastened down the side of the leg by small flat linen buttons. It serves to keep the breeches well in their place, as the legging fits close to the leg. Those gentlemen who wear pantaloons have them made with buttons at the knees (but no holes) to represent breeches. They are cut easy in the thigh, but to fit the leg from the knee to the ankle. They are fastened at the bottom by small buttons and holes, and a strap is sewn on to the leg-seam, and being passed under the foot is fastened by a button and hole on to the outside of the leg. Pantaloons are made of woollen cord, or the makes we have noticed, or of plain drab or grey doeskin.

THE "ULSTER" OVER-COAT.

This form of Over-coat, which, although but recently introduced, has won its way to public favour, and may at least, for a time, be accepted as one of the prevailing styles, will be found correctly illustrated on another of the plates for this month.

As a travelling-coat, it possesses many decided advantages; although, from want of judgment, or the unsuitability of the figure and style of the customer, it may be made very unsightly. We do not notice any alteration in style, but observe that they are not cut to reach so low as when first introduced. To give a new feature to this coat, as well as an additional quality, some attach a hood, which, like that on the "deer-stalking" jacket, is sewn on to a narrow neck-binding, and fastened by buttons and holes. It is more pointed than that represented in diagram, in the September number, but not larger or deeper. This style of coat is made up in the stout beavers, with a striped back, so as to dispense with the necessity for any lining, in frieze, in which article the form was first ushered into life. Both makes, either in dark or medium mixtures, in grey or drab, tell equally well. Wooden buttons of a large size, and with two or three holes and a bold rim, and fancy buttons in a variety of materials, are worn. The edges are usually stitched very broad. The collar is faced with velvet, but the cuffs, which are very deep, are made to match the coat. There are deep flaps to the pockets across the fronts of the skirts, or the pockets may be sewn on outside. This form of coat, and made up in the same articles and style, is worn by gentlemen on leaving the theatre or an evening party, and, being cut very loose, does not disarrange the evening costume underneath it.

As the "Raglan" cape was an adaptation of the regulation cloak-coat formerly worn by officers in the army, so this form of coat is evidently to be traced to the regulation Great-coat now in wear, with such modifications as would be necessary to do away with the military character of the coat, and give it a civil appearance.

On the figure representing the back view of this style of Over-coat, we have illustrated a new and very original form of travelling cap, invented by our able and ingenious correspondent, Mr. John Anderson, of Edinburgh, and to which he has given the characteristic title of the WASHINGTONIAN SLEDGING HELMET HOOD, and, as the inventor states, "can be worn as a cap only; a cap and cravat;" and last, though not least, "a cap, cravat, and a face-protector."

As represented, it fits to the head like a scull-cap, and is somewhat in the form of an ancient helmet. In this shape it is unquestionably a most comfortable cap, but our readers have as yet but a very imperfect idea of its value and comfort to the wearer, by bringing its other qualifications into requisition.

The portion behind, which is represented fastened up by buttons and holes, can be undone, and when turned down, forms a perfect protection for the back of the neck, covering the ears, and fastens at front under the chin. It would be an impossibility for any cold air to get at the throat. If this protection were not sufficient in any climate, the front part, which is fastened up in the same manner, can be let down, and completely covers the face, leaving apertures for the eyes, nose, and mouth, so as not to impede either vision or respiration, but effectually shielding the whole from the inclemency of the weather.

We have been favoured with a view of some specimens, and a more perfect cap for the purpose we certainly never saw. The originality of the shape may, perhaps, at first strike the eye, but considering that a traveller studies his comfort much more than his personal appearance, this will be easily overlooked.

In our next number we shall give a pattern of this cap, more as a curiosity than to enable our readers to turn the diagram to their advantage, as at present it would be unfair to deprive the inventor of any portion of the profit and merit which are due to him, and which he so well deserves for the trouble he has had in concocting the cap.

In addition to the different styles of over-coats for the season which we have already published, we give the representation of a Chesterfield great coat, but cut with more compass, and to hang more freely from the body than the style we illustrated on one of the plates with our last number.

The back may be cut whole, or with a seam at the centre to fancy. The lapel is broad, and has four holes worked in it. This style of coat, which is perhaps better adapted for a travelling coat, is usually cut longer than an ordinary walking great-coat. The collar is low in the stand but deep in the fall, and rather broad at front. The sleeves wide, and finished with a bold cuff. Pockets at front, across the skirts and outside the left breast, and a smaller one in the right forepart. The beaver with a curl on the face, the waved-faced beaver, and other makes of goods with a decided character, are adapted for this coat, made up in dark or light colours.

An elegant appearance is given by fur on the edges, cuffs, collar, fronts, and to the openings of the pockets. Instead of holes in the lapel, loops of cord and olivets may be substituted with good effect. On the other hand, this style may be made up with the edges bound or turned in and stitched in rows, and the collar only faced with velvet or fur.

FROCK-COAT.

On the other figure we give an illustration of a winter frock-coat made up in beaver, plain or napped, or in the stouter makes of fancy goods. The waist is cut rather longer than for a dress-coat, and the back generally heavier everywhere. The sleeve is easy to the arm, and rather close at the wrist. It is finished with a cuff rather deeper than worn for dress, and with two holes and buttons in it. The lapel is not cut to any extreme width, either at top or at the centre, but is still pointed. There are five holes worked in it. The coat is cut easy to the measure, both at the chest and at the waist, so as to button without any strain, although the coat defines the shape of the body well. The spring allowed on at the bottom of the two edges of the seam under the arm will give the necessary liberty on the hip, but it is always an improvement to add a little suddenly on to the bottom of the front-edge of the forepart, as it causes the bottom button to fasten with more ease, and lets the front-edge of the skirt run straight with the lapel. The skirt is longer than worn during the summer, and has a little more compass in it; but there is an objection to resuming full skirts. The collar is heavier in the fall, and deeper in the stand, than for dress-coats, and it is proportionate at the end, with a moderate light between it and the lapel. There are side-edges to the plaits. The edges are turned in and stitched on some articles, and bound on others, according to the make. Fancy coatings, in blue of various shades, and in black, are much worn, as in the new goods of this class there are some in a substance suitable to the season.

Mixed Meltons, both dressed and plain, in dark mixtures, are also in wear. Napped and plain dressed beaver, in blue, brown, and olive, are preferred for cold weather. The edges are trimmed, or bound with braid, and the collar, breast, and lapel-facings also are sometimes faced with velvet, which gives a very rich appearance to the coat. Figured silk buttons are much in favour.

REVIEW OF NEW GOODS.

As well as in the coarse mixtures, we notice some good patterns in checks and "feather twills." The former are but imperfectly defined, and have a variety of smart colours worked up in the goods, while the other figure is carried out in different shades of grey and drab with other colours blended.

In a firmer make of this article, we find some stylish mixtures, generally in dark colours, with brighter shades introduced.

On a broad, bold twilled ground, broken lines in bright or strongly contrasting colours, tell to advantage by the contrast.

We have some rich shades of blue, with other colours dotted over the face, mostly very bright.

In vestings, we find several patterns worthy of notice in silk-figured cashmere. Some are very effective, and at once recommend themselves by the style exhibited in the combination of colour, and the perfection of the pattern.

We particularly notice a bold-sized check in cashmere, formed by broad dull stripes in a "honeycomb" design, with small figures in bright silk at the angles, and enclosing spaces about 1¼ inch, on a very minute mixture ground in silk and wool; the former of the same colour as at the angles, or with one or more colours intermixed. In our opinion, this is a very handsome and imposing pattern, and is carried out in good colourings.

In another pattern, the squares are larger, and have a small square in the centres, of the same make as the stripes enclosing the squares, in the pattern we have just described. The "honeycomb" ground in wool on the silk-mixture ground on the square, shows the pattern off to advantage. The larger squares are enclosed by three bold ribs of the same colour as in the small squares, or with some lighter colour added.

We observe that on two sides of the squares, the ribs run horizontally, and across on the two other sides, so as to form a variety in the character.

A bold style is produced by alternate squares—about five-eighths of an inch—one of a bold "rib" pattern in dark wool, and the other in a small silk-mixture ground. Between these and the rows on each side, are spots in a bright-coloured silk, so as to form a frame and rows in both directions. There is the same taste displayed in the arrangement of the colours in each of these patterns.

Other squares—rather more than an inch—are enclosed by one bold rib with silk in it, of the same colour as in the mixture ground. This is necessarily a simpler design, but tells well in the different colours in which it is worked out.

Another check is much less pretentious in character and colour, but is nevertheless a good vesting. On a ribbed ground is a "honeycomb" pattern in stripes of moderate width, with silk dotted over them, which enclose squares about an inch in size, with silk introduced in the centre, only so as to form an inner square.

Small squares, about five-eighths of an inch in dimension, form rows. The whole of the ground is composed of well-defined ribbed lines, and there are *thick* lines worked diagonally on each square. Silk in bright colours is interspersed over the whole of the face.

In another pattern the squares are replaced by five irregular lines, forming broken squares. The silk between the rows materially assists the effect of the pattern. Some in this pattern have rather larger sized silk spots on the thick lines, which produce a nice variety.

A neat pattern, although perhaps not decidedly new, is produced by small squares alternately ribbed and of the "honeycomb" figure, with silk spots of different sizes at the angles. The contrast between the silk and the wool shows up the brightness of the spots, at the same time giving effect to the richness of the ground.

In toilanet for hunting or morning waistcoats, we have an excellent assortment in colour and pattern. On a "plait" ground, in a rich dark shade of blue, we have fine double lines, single lines wider apart, and larger open spots in a brighter shade of blue, or of a different colour, as white.

The same patterns, on a very light shade of blue on a curd-white ground of the same make, are very effective, and have great character.

Small crosses at distances in rows, in a dark colour, with the centres open so as to show the ground, tell well on a clear ground.

A bright salmon ground, with small white squares in rows, is a handsome style, and a scarlet "wool" pattern ground, with short broken lines in different directions in white, is a showy style; as is also a yellow shade of drab for the ground, with large irregular-shaped blue spots over it.

We have some good vestings in a make of goods like a Turkish "bath" towel, with bold lines in a dark colour on a light ground.

In plush we have a fair variety. There are other patterns in silk-figured cashmere, and in the "tapestry" make of vesting, but there is nothing striking in any of them to call for special description.

(*To be continued.*)

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1546 and 1547.

Diagrams 1, 5, 6, 8, 9, and 12, are the pattern of a favourite style of Hunt-coat, which is also illustrated on one of the plates we issue with the present number of our work.

Diagrams 2, 3, 4, and 7, are the pattern of the form of Over-coat recently introduced, and known as the "Ulster Coat." This style will also be found represented on one of our present plates.

Diagram 10, is the pattern of a pair of morning trousers, to the present proportions and shape. The top-side is cut narrow at both seams, and the under-side sprung out to correspond. The trousers are cut moderately wide at the bottom, and are worn to sit easily over the foot. The under-side is rounded at the heel. For the undress-side, deduct whatever quantity may be considered necessary at the top of the leg-seam of the *under*-side, add on the same quantity in front of the top of the fall-seam at the point 4, and hollow the seat-seam proportionately. Whatever is added on in front of the full-seam must be deducted at the side-seam, so that both top-sides may be of the same width.

Diagram 11, is the pattern of a pair of breeches for a gentleman, for riding or hunting. It will not be necessary to draw the notice of our readers to the importance of this garment being properly cut to ensure comfort to the wearer, as, without the necessary ease is given in the balance and shape, it is scarcely possible to imagine the inconvenience and misery which will result.

There is a great difference of opinion as to the shape of a pair of breeches at the leg-seam, and side-seam. Some tailors add on a round at the knee-bone to the leg-seam, and form, as it were, a socket for the knee to fit into, and also throw a round on to the upper part of the leg-seam. Others we have seen spring out the leg-seam at the bottom, to provide, according to their notion, the necessary liberty for the rise of the calf. We have seen some cutters spring out the under-side at the bottom of the side-seam to effect this purpose.

To the advocates of any of these plans, the shape of our pattern will appear strange, and they will have a difficulty in reconciling our views as to the proper form with their ideas. We will endeavour to justify our reason for the form we recommend as illustrated on the diagram, and will take the shape of the leg to support our views.

The thigh on the inside forms a curve from the fork to the knee-bone, and if that were the only reason, the shape would suggest that the leg-seam should be curved to correspond, or that certainly no *round* should be added on. Let us also take into consideration the effect of a round being allowed on at this seam when the wearer is in the saddle. While the breeches may actually be too closely fitting to the thigh, by their setting close on the outside, he will have a quantity of loose stuff between his thigh and the saddle, which is not only not of any advantage to him, but is the source of much discomfort, by forming a series of creases in the inside of the leg, which gall him in riding.

If we examine a pair of leather breeches when made up, the feasibility of our remarks will be palpable, as it will be seen that where the leg-seam would be formed, there is a hollow in the breeches, and it is well known that they fit close enough to the inside of the leg, and are free from creases.

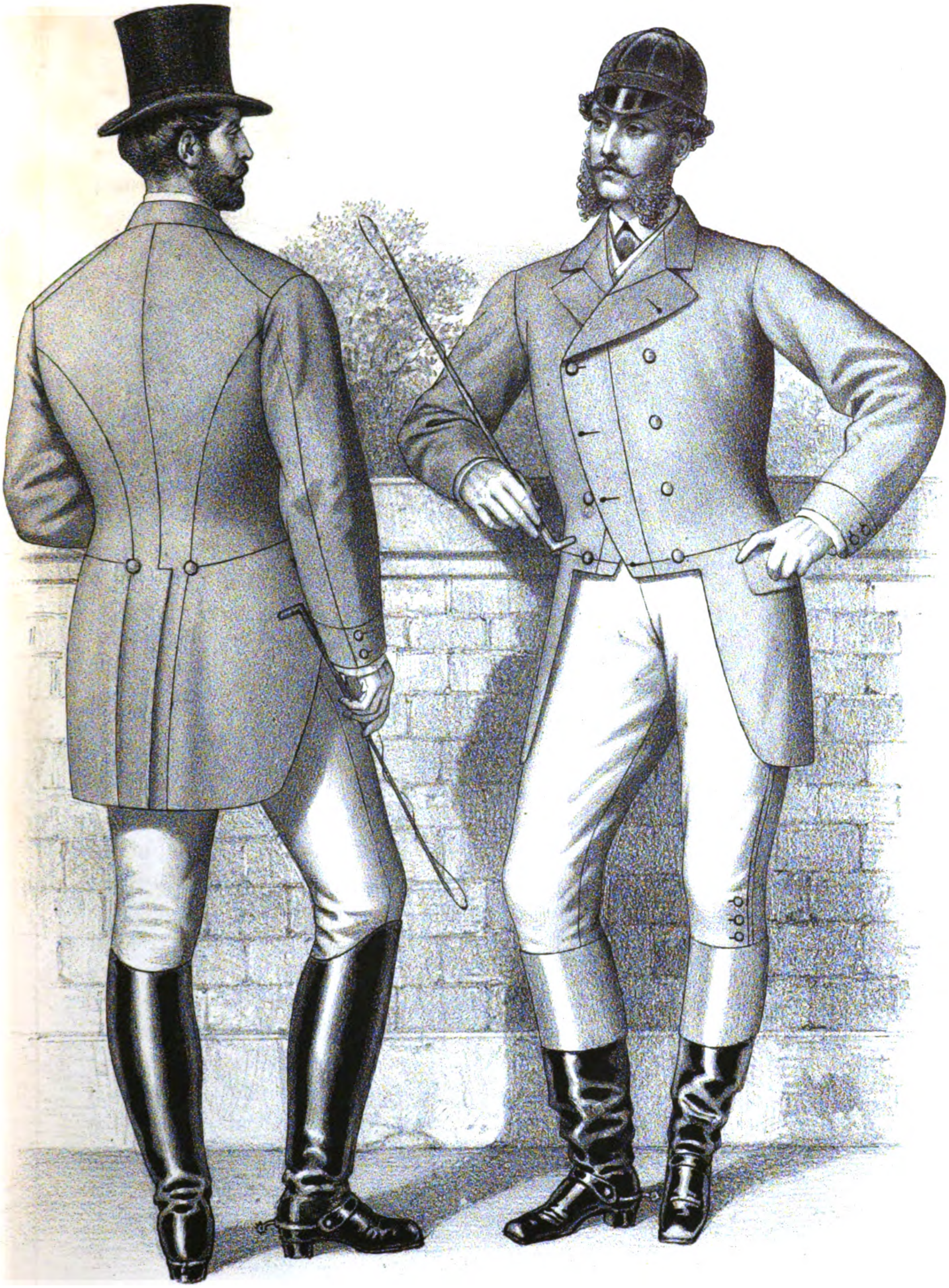
We have seen the bottom of the leg-seam sprung out, and yet, when the breeches have been on the leg, the garter has been too small to admit of the bottom button being properly fastened, while at the same time we could take up a piece at the bottom of the leg-seam, simply owing to its being out of its place.

As we have no round, but a hollow on the inside of the thigh, and as for the *style*, a certain amount of width in this part of the breeches is essential, we have no alternative but to add it on to the side-seam, and we prefer to allow whatever quantity we may determine, according to taste, on at the side-seam at the top-side. We shall then find, when the breeches are on, that what with the additional length we have allowed from the fork to the knee-bone—usually from three-quarters of an inch to one inch—in excess of the measure taken, and the round added on to the side-seam, that we have produced the style required, and have secured the necessary freedom for the leg in the position it takes when on horseback.

The side-seam of the top-side is cut to reach a little forward on to the knee, instead of the buttons being placed down the side of the leg, but not so narrow as for coachmen or grooms. Having marked the width of the breeches at the knee-bone, small of the leg, and at the garter, we shape the top-side to our fancy, and make the under-side to the measure, allowing for seams and the distance of the loop of the hole from the edge. Having marked the width at the knee-bone and at the small of the leg, we shape the under-side from the top—through the point from which we take the width to the top of the leg-seam—and which on the diagram is denoted by the quantities, 4¾, to the knee-bone, and draw a straight line through the width of the small of the leg to the bottom of the breeches. We then measure the width at the garter, and allowing three-quarters of an inch for the stretching of the under-side, spring out the side-seam of the top-side to the necessary point. Under no circumstances do we alter the shape of the under-side at the bottom of the side-seam, but are at liberty to make any alteration we require at the top-side. The bottom of the leg-seam should always be nearer to the plumb-line than it is at the small of the leg above. By this arrangement, when the under-side is stretched out and the top-side is held in a little in making up, the breeches sit close in to the leg below the knee, and we are certain of the result, and giving satisfaction in wear.

The pattern in diagram is drafted with the waist-band and garter *cut* on.

Diagram 13, illustrates Mr. Anderson's system of producing trousers, and will be found explained in his communication, which appears in the present number.



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GAZETTE OF FASHION.

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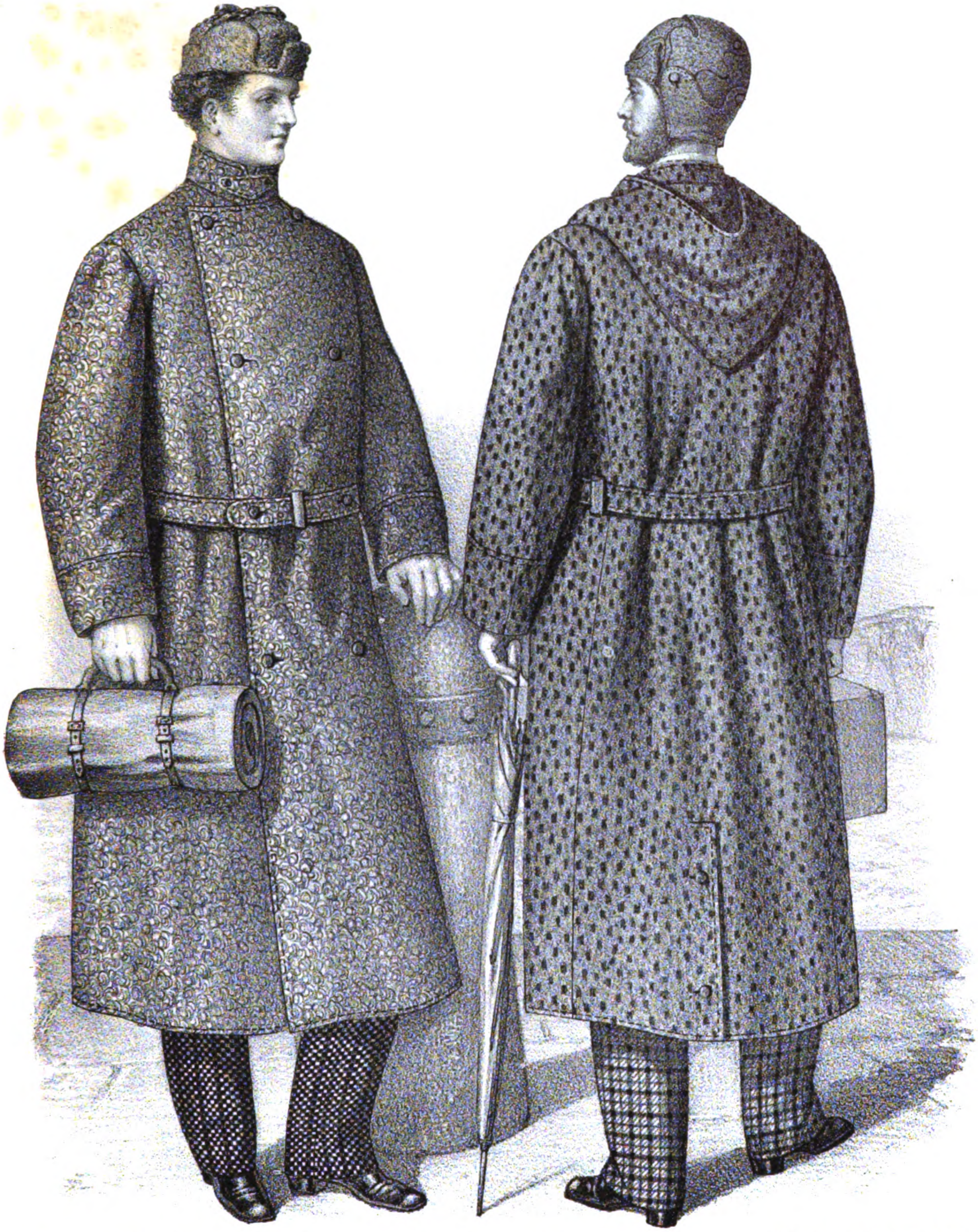

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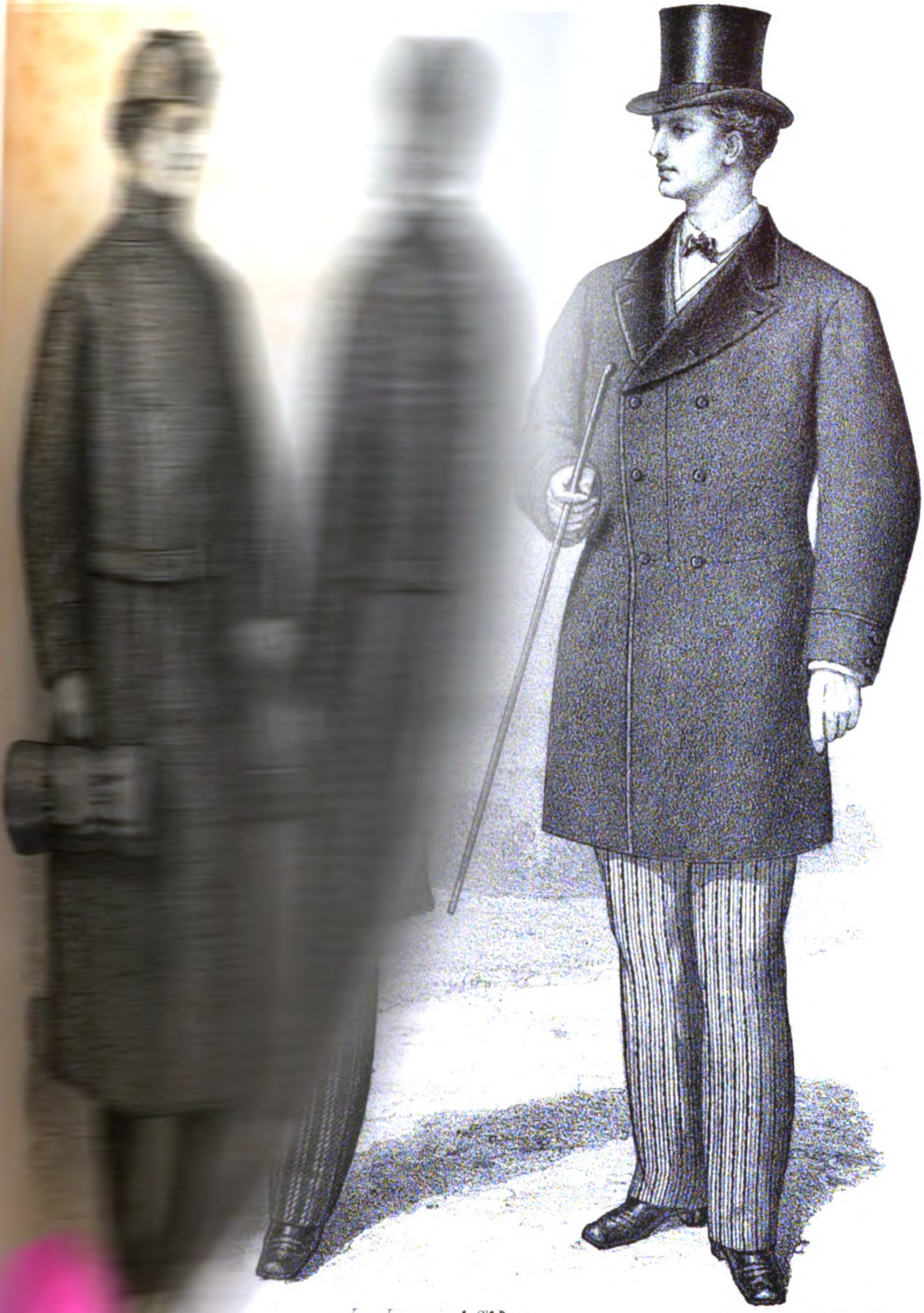

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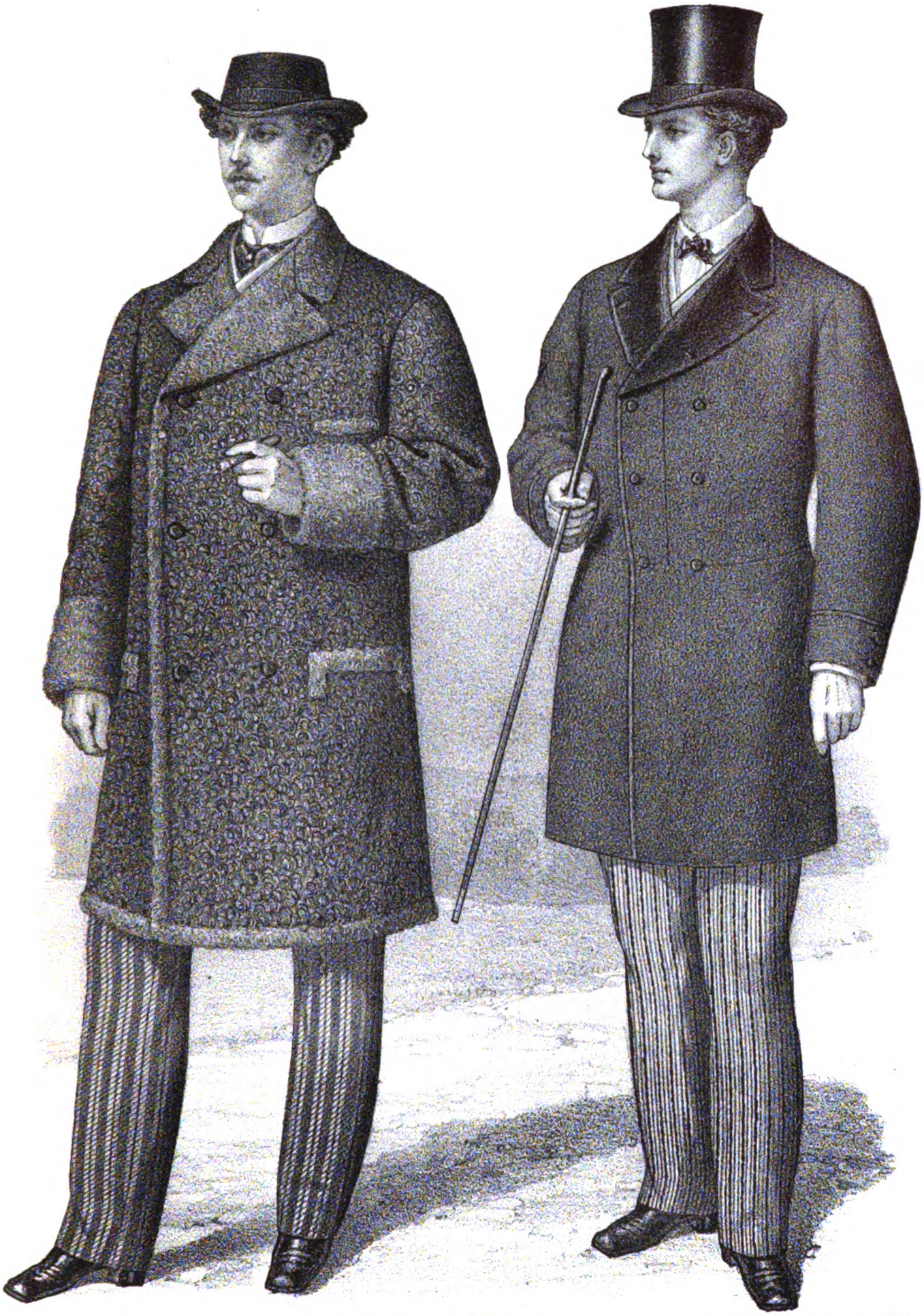

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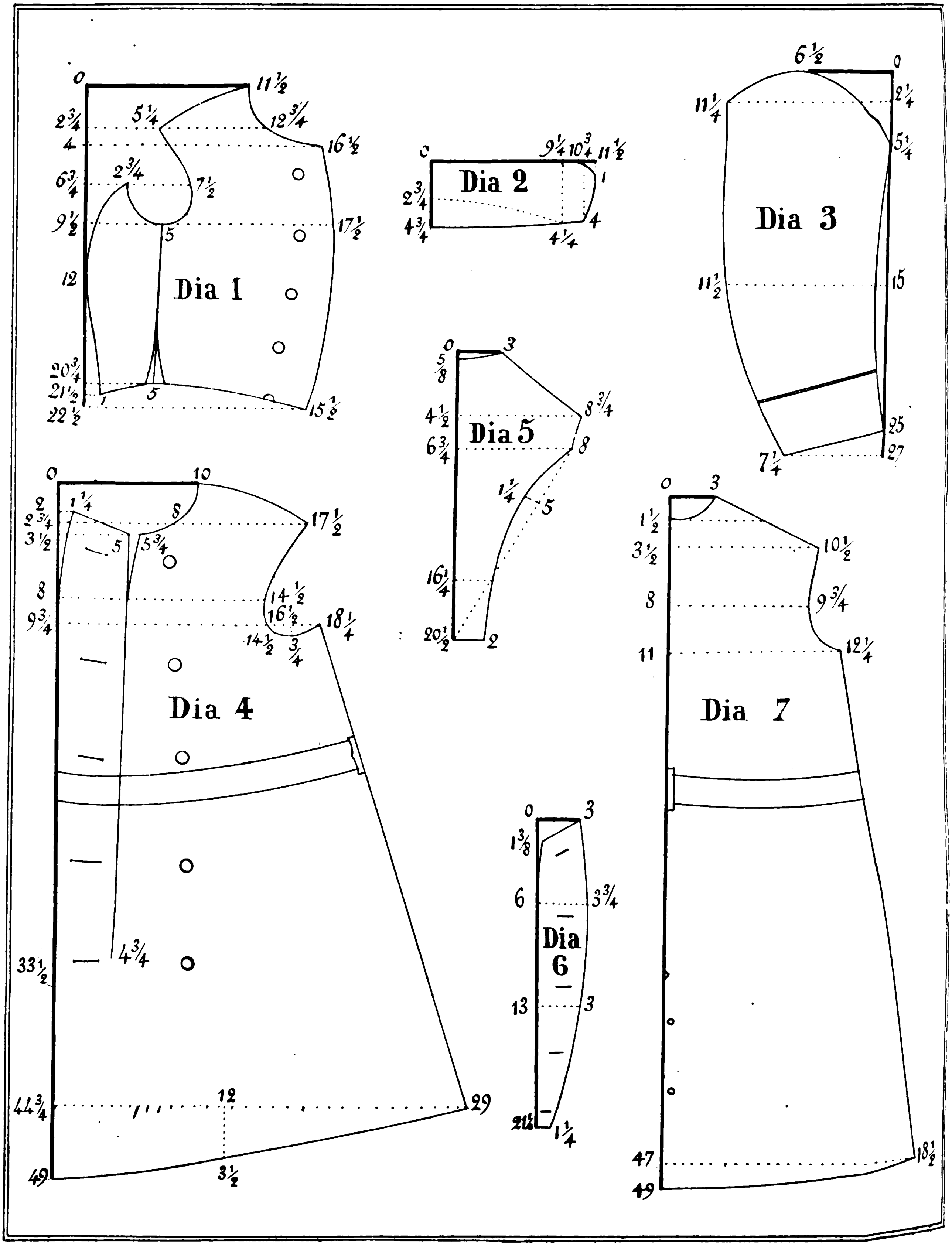
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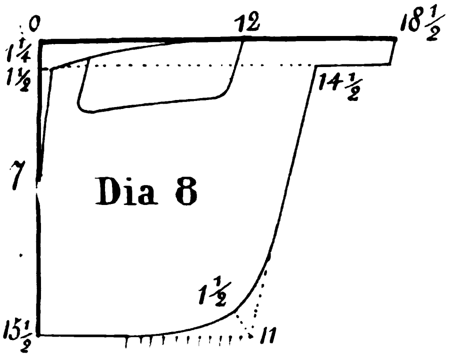
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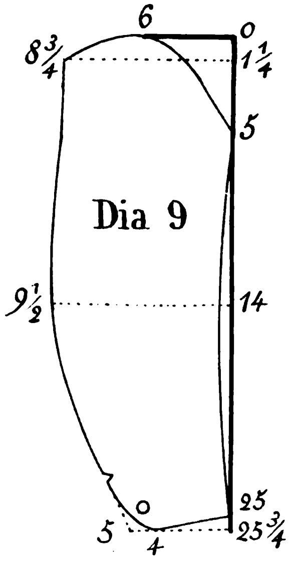
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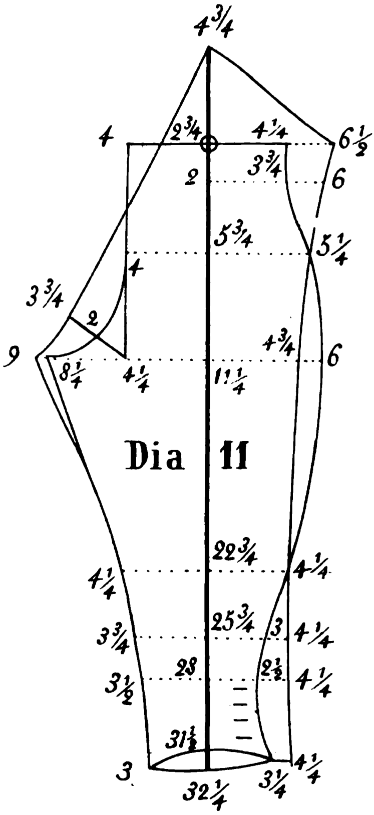
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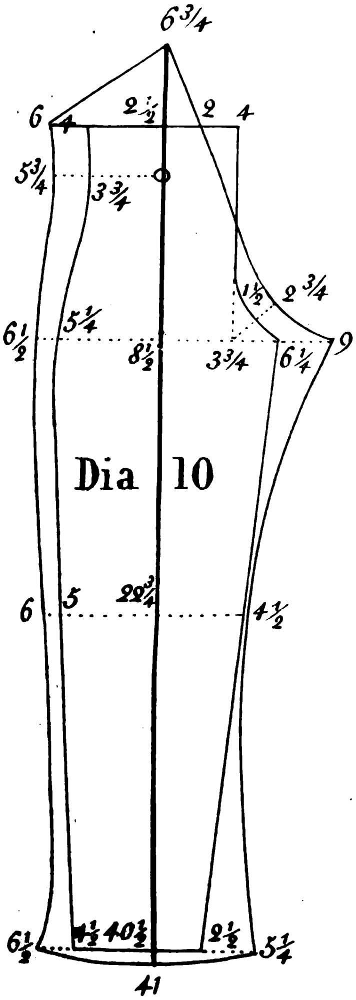
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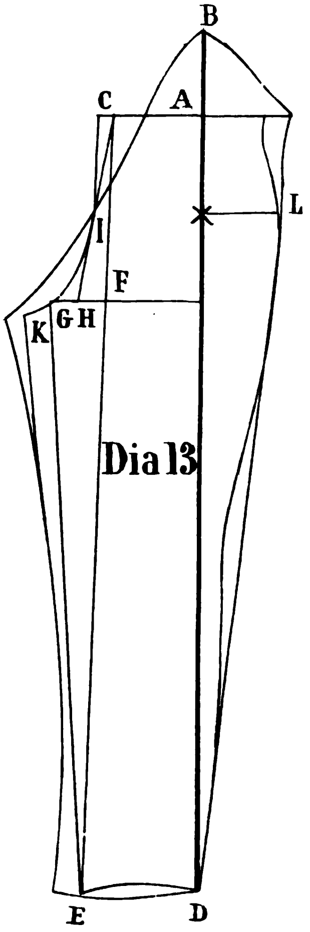
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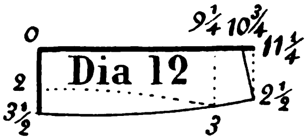
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Imp. Michelet, 6, R. du Hazard, Paris.

GAZETTE OF FASHION,
AND
CUTTING ROOM COMPANION.

BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 308. DECEMBER 1, 1871. VOL. 26.

AVIS.

Messieurs nos abonnés aux pays étrangers, afin de ne pas souffrir aucun préjudice à leurs intérêts par cause d'interruption dans la réception de nos journaux de modes, le "Report of Fashion" et la GAZETTE OF FASHION, sont priés, lorsque leurs abonnements se trouvent échus, de les faire renouveller; soit par autorisation à leurs correspondants à Londres, ou par bon de poste directement, puisque les facilités viennent dernièrement d'être tant augmentées par les administrations de la poste aux lettres dans les divers pays.

Le prix de l'abonnement à notre journal semestre le "Report of Fashion" est de 21s. l'année. Un seul exemplaire se vend 12s. 6d. Le port paie en plus suivant le tarif.

Au journal mensuel la GAZETTE OF FASHION l'abonnement de l'année est de 20s. plus le port, qui varie de 2s. à 5s. l'année.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

Madras.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

The idea of cutting the two top-sides of a pair of trousers of different widths appears to excite a certain amount of surprise and perplexity to some members of our trade who have not tried the plan. I have used this method for some years, and I find that it answers admirably, giving a perfectly clean fork on both sides.

If we study the formation of a man's legs, and their union with the trunk, it will be observed that the legs do not come close together by about an inch; this space, however, is occupied with the *dress.* Now if we proceed to clothe each leg separately—leaving the dress out of the question for the present—and continue the cloth *straight* up the front to the waist, we shall find a space from the crutch to the navel, and about two inches in witdh, still unclothed.

According to the usual plan, the fronts so produced would be made to meet together, the result being a loose and useless quantity of cloth about the fork. I maintain that the fronts should not be forced to meet, but that a sufficient quantity of material, equal to the amount of *dress*, must be added *all down* the front, and at the top of the leg-seam. This will give a perfect covering as required for the surface, without in any way distorting the natural position of the garment.

It is objected that this method throws the front-edge of the fly out from the centre of the body, and would cause an unsightly appearance, if we were to follow the line of the button-hole edge of a single-breasted waistcoat. This is evidently an error in idea, as facts prove the very reverse of this argument; inasmuch as the front-edge of a single-breasted waistcoat does not actually run in a line down the true centre of the body, as, from the plan of making one forepart to fasten *over* the other, the edge of the button-hole forepart is necessarily carried over on to the right side of the body, the buttons really forming the true centre. From this it will be seen that the front-edge of the top-side of the trousers is not so much out of the waistcoat line, as it would at first appear; the fly-buttons of the trousers being nearly, if not quite, in a direct line with the buttons of the waistcoat.

I send herewith a model in diagram (diagram 3), drafted by my system, and you will see that I give a perfectly straight leg-seam for the right or *undress* side, adding two inches for the *dress*, and make the required width at the side-seam. This plan I think agrees with Mr. Reeves's. The under-side is sprung out well, *lowered* at the fork, and stretched up to correspond in length with the top-side. This produces a clean and easy seat.

The notches at the knee must be kept opposite to each other in making up, the under-side being well stretched under the knee.

I am, dear Sir,
Yours truly,
"The Rajah."

It is a remarkable coincidence that the idea of cutting the upper part of one of the top-sides of a pair of trousers broader than the other should have been known to us by correspondents writing from abroad. It may be, of course, that cutters here may have practised the plan, but the fact had not come within our knowledge. We had our attention first drawn to the novelty by Mr. Reeves, and when, in the December number of last year, we published the pattern of a pair of trousers, which he had drafted for us to illustrate his system, we drew the attention of our readers to this particular feature in the diagram. That gentleman makes a difference of two inches in the width of the two top-sides, the same quantity that our correspondent from Madras also adopts, and in both plans the leg-seam of the *undress* top-side is drawn in a straight line, and a certain amount of spring added on at top for the *dress*-side, extending to a little above the knee.

In August of the present year we published a communication from a correspondent at Melbourne, Victoria, on this point in cutting trousers, and he stated that he had practised the plan for years with success. There is, however, an important difference in the method recommended by him and that suggested by Mr. Reeves. "R. H. C.," in his directions to any one trying the plan, says, "He has simply to draft a pair of trousers in his usual way, and then add on three-quarters of an inch at the upper part of the front-edge of the *left* top-side (supposing he dresses left), gradually lessening it to nothing at the fork; deduct the same quantity from the front of the *right* top-side, and gradually soften it off to nothing at the fork." He adds, "This is done without in the least degree interfering with the usual cut of the trousers."

Our Australian correspondent thinks that the two inches allowed by Mr. Reeves is too large a quantity, and more than necessary for the purpose, and that it *is moreover calculated to attract attention to the alteration in shape*, while the quantity he recommends (three-quarters of an inch) would pass unnoticed. He, however, entirely supports the idea of the method, and advocates its being generally adopted to give ease and a clean fit at the fork. We have the opinion of both these gentlemen now supported by our correspondent "The Rajah," and in his system he adopts the quantity recommended by Mr. Reeves, and refers to the position the front-edge of a waistcoat assumes on the body, to do away with the idea of the difference in the widths of the two topsides being noticed by the alteration in the position of the front-edge of the fly.

The plan is certainly worth a trial, and coming with the recommendation of three cutters in different parts of the world, and on whose testimony we are justified in placing explicit reliance, gives it a weight which should have a consideration.

Experiments are now so freely made, and the positions of seams considered of so little consequence in the present style of cutting, that there would be no risk of any remark on the part of a customer, or of his detecting any difference in the shape of his trousers.

We have the additional testimony of another correspondent who has been induced to test the plan, and very kindly favours us with the result, and his opinion as to the advantage of the method. We shall be glad of any further information upon this subject, as the more the idea is put into practice, the better opportunity would there be for forming a correct opinion on the efficacy of the suggested plan, and on the advantage to be gained by its adoption.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

You have been careful to keep your readers well supplied with a variety of different patterns of garments, calculated to suit well-proportioned men, but I have rarely noticed one for a figure not coming within the description of "well made." As specimens of styles, you would naturally prefer drafting them for good figures, as the patterns show to the best advantage. We are not all, however, so fortunate as to have an exclusively "well-made" connexion, but are obliged to include among our customers, some who are not favoured by nature with symmetrical figures.

I think I have read, in one of the numbers of your useful magazine, a remark to the effect that disproportion exercises the talent of a cutter, since it is principally left to his judgment to determine the exact amount which exists in the figure of any one man, and then tests his skill in contriving the requisite shape to suit the particular make.

You will have among your numerous readers plenty of experienced men who could furnish us with an endless quantity of well-proportioned patterns, but we want sometimes a few not so sightly to the eye, and adapted for a different class of men. You published the pattern of a Chesterfield in your October number, as an illustration of the shape and proportions for a block-pattern. I now take the liberty of sending you another pattern (diagrams 4, 7, and 8) of the same style of Over-coat, but produced for one of my customers, and drafted to correspond with his make. He is tall, but stoops, otherwise he has the appearance of being a well-made man. He measures 19½ chest, and about 18 or 18½ waist, over the waistcoat.

In drafting the pattern for his Chesterfield, I followed the plan recommended by you in your "Complete Guide to Practical Cutting;" that is, after I had produced the back in the usual manner, I cut it across in the direction of the line drawn on the diagram 7, at 8½ down, and separated the top and bottom as much as I considered necessary, making a pivot at the end of the line on the back-scye. By this means I gained in a very simple manner the extra length of back upwards, which my customer required by his stooping form. When I had drafted the forepart pattern, I cut it across a little above the point 8¾ on diagram 4, and took a piece *out* of the front-edge, which had the effect of shortening and straightening the coat without disturbing any other part.

It may not be necessary for me to enter into all these details of the *modus operandi*, but it occurred to me that if some of your readers drafted the pattern out to the full size, and compared it with one produced to the same size for a proportionately made man, they would be glad to know how the alteration in shape was effected. I send the pattern in perfect confidence, as the coat fitted well, and it may be of service to others.

I am, Sir,
Respectfully yours,
"J. T."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

The attention which has been lately directed to the plan of cutting the upper part of the two top-sides of a pair of trousers to different widths, as first shown in your pages in the pattern contributed by Mr. Reeves, of New York, has no doubt had the effect of setting some of your readers studying the method. I have not, however, read any communication from persons who have experimented as to the result, or their opinions as to the advantage of the plan.

Although my opportunities for practice may not be equal to those of many others, I am as anxious to excel in my trade, and take as much pains with my work, as any cutter in one of your best West-end houses.

When I read your remarks on Mr. Reeves's plan, they induced me to study the question, and after a time, I made up my mind to try the experiment, as I felt I should not do much harm if I did no good. I send you the pattern (diagram 12) of the upper part of a pair of trousers I cut for one of my customers. He is a stout-built young fellow, with an unusually large thigh and leg for a man of his age.

You will perceive that I cut one top-side 1¾ inch wider than the other, and made two inches difference in the width at the top of the leg-seam. I was perfectly satisfied with the result. The trousers fitted clean at the fork and at the seat, which I cut very hollow towards the fork, as will be seen on the pattern, and the difference in the position of the front-edge could not be readily detected by a person not in the secret.

I shall be anxiously watching for letters from others who may have tried the plan, for it would be desirable to come to a definite conclusion as to the value of this new feature in cutting trousers.

I was quite overlooking for a moment the letter you published from a correspondent at Melbourne, who bears his testimony to the advantage of the method, although he does not quite go to the extent which Mr. Reeves advocates. After all, the difference in the widths of the top-sides would be determined, as to the exact quantity, by the result; for, if an inch or any other quantity less than two inches, produce the desired effect at the fork, there can be no sufficient reason why we must of a necessity at once mark two inches, and increase the risk of the deviation of the front-edge of the trousers from the centre line of the body being made more conspicuous or the easier detected. One of the great advantages in this plan is the shortening of the edge, and keeping the *undress*-side snug to the body.

I am, dear Sir,

Yours truly,

"K."

REMARKS ON MAY FLOWER'S TROUSERS SYSTEM.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

As your correspondent, "May Flower," has very kindly placed his system for cutting trousers before your readers, and invites their opinion on its merits, he will not think it presumptuous in me, if I give you the result of my investigation of his plan. I will preface my observations by admitting that I form my opinion more from a comparison with the system I use, which I learnt from your "Complete Guide," than from seeing the effect in a pair of trousers produced by "May Flower's" method. I am so satisfied, however, with the *correctness* of your plan, that I did not for a moment hesitate to test his system by it, and feel as convinced of the conclusion I have come to, as if I had put "May Flower's" plan into practice on a hundred pairs of trousers.

Taking the line I F, diagram 9, published in the October number of your magazine, as the "plumb-line" in your system, and marking outwards from it towards the side-seam, on the line drawn across it from C, the proportion of the seat-measure you lay down in your instructions, I mark from this point, for the top of the leg-seam of the top-side, the two-thirds of the seat-measure, which falls within about 1¼ inch of the point W. On halving the distance between this point and the "plumb-line" at D, the point M falls almost on it. The point K is where I should place it for a 15 inches waist, so that the front line of my top-side would be as near as possible on the line drawn from K to M. The top of the side-seam at R, would also be as shown on the diagram. In forming my crutch for the dress-side, I find a most material difference between the shape by my—or rather by *your* plan—and that produced by your correspondent.

In his system, you state in a footnote, that the distance from M in an oblique direction to the hollow of the fork is one inch. The fork, as I have produced it, is 2 inches from M. If I cut my top-side to the point S, at the top of the leg-seam, I should make it 2 inches narrower than if the top and under-sides were both cut alike, excepting, of course, the three-quarters of an inch spring I allow on to the under-side; and, to make up for this deduction, by your correspondent's plan I should have but 1¼ inch at W, instead of 2¾. My stride would consequently be decreased considerably, as the proportion of my trousers between the plumb-line and the leg-seam would be so much less than I find by practice I should require. All the additional width I may have on the outside of the "plumb-line" will not affect the fit of the trousers, nor restore that proportion which I have lost on the inside.

The position of the point V does not seem to me to be sufficiently defined in the directions. I presume it should fall on the line drawn from T, and on the line drawn from S to N. If I am right in my view, taking the tight measure of the knee-bone to be 7½, I should place the point V where X is marked on the diagram. Taking the same width at bottom, as chosen by "May Flower," I should have the bottom of the leg-seam of both top and under sides just inside the point N; or, if I sprung out the leg-seam of the under-side to Z, I should have to mark the bottom of the leg-seam of the top-side one inch nearer from G towards F.

Judging by what I have lately noticed in your pages, I think that the majority of your readers will be of my opinion, that the leg-seam is thrown out too much from F, and that by that means the draft of the trousers and ease in wear are affected.

Your correspondent makes the position of the point to be governed by a proportion of the thigh-measure, and fixes the bottoms of the leg-seams at given quantities from G. Cutting a pair of trousers very small at the bottom, say for instance 15½ inches, the bottoms of both leg-seams would still be on the points N and Z, and the bottoms of the side-seams, if the trousers were cut half and half, would be at half an inch from O towards F. The fault I have stated would be more conspicuous in a pair of trousers drafted to 15½ bottom than in one produced to 17½, as there would undoubtedly be too much cloth *inside*, and not a sufficient quantity on the outside of the leg.

Corpulent men, we find by practice, run very small in the thigh in proportion to the upper part of the body; and, as every cutter knows, there is always a risk of having too much cloth below the seat to the knee, on the outside of the trousers. Take a man measuring 24 seat as an illustration. "May Flower," according to his table of proportionate thigh-measures to the seat, fixes this at 30. Suppose the waist were one inch less, as we do not find any great difference in the measures of the waist and seat in this make of men, we should then have 23 as the waist; but I need not worry about the waist for my purpose. Taking 15 as the thigh-measure, the point G would be placed at 3¾ beyond F, N would still be half an inch, and Z one inch. It would be 4¼ from F, and Z 5¼, instead of the bottoms of both top and under sides being at N; or if the under-side be sprung out to Z, the top-side should be drawn at a little inside G. The disproportion in the quantity of cloth on the inside of the "plumb-line," or of your correspondent's "*centre line*," would show even to greater disadvantage in such extreme cases of disproportion—although your correspondent states that his system is self varying—as there would not be sufficient liberty in the trousers for the man to sit comfortably down, owing to the want of width on the middle of the centre line—I mean at the top of the leg-seam—while there would, in my opinion, be more than proper at the bottom.

I always think it objectionable, and a drawback to any system, to have a fixed style; as that, for instance, in the shape of the trousers drafted by "May Flower's" system. Where you have the positions of certain points determined by system, which form part of a fixed style, it invariably exposes a cutter to the risk of making some blunder in cutting his trousers, or what not, to his particular taste, or to the prevailing fashion.

I have ventured to give you my candid opinion on the merits of this system, and have pointed out what appear to me, as a practical man, certain defects in the working and basis of the method. I may be quite wrong in my conclusions, but can only judge by that which I know works well. Apologizing for intruding on your valuable space, should you accept my remarks for publication,

I am, dear Sir,
Very truly yours,
"X."

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1551 and 1552.

Diagrams 1, 2, 5, 6, 10, and 11, are the pattern of the most fashionable style of evening-dress coats, which is also faithfully illustrated on one of the plates we issue with the present number of our work.

Diagram 3, represents the plan adopted by our correspondent, "The Rajah," in cutting the two top-sides of a pair of trousers, so as to give the necessary liberty in the *dress*-side, and remove the superfluous cloth frequently noticed on the *undress*-side. Our correspondent's explanation of the effect produced, and of the advantage to be gained by practising this method, together with his reasoning in justification of his view, will be found clearly described in his communication which we publish this month.

As this diagram is merely given to illustrate this particular idea, we have not marked any quantities on it; but should any of our readers feel desirous of carrying out the pattern in full size, to gain an insight into the plan our correspondent adopts in his system, they will only have to measure the several widths and lengths by an eighth of an inch scale, as it is evident that the diagram is drafted to that particular proportion. Our correspondent may, perhaps, be induced at some future period to favour our readers with his principle of cutting trousers.

Diagrams 4, 7, and 8, illustrate the form of the pattern of a Chesterfield, communicated by our correspondent, "J. T.," which he drafted for a particular make of figure, and sent for the benefit of our readers, to show the shape suited for that class of disproportion. This pattern must be drafted to the full size by the *ordinary* measure.

Diagram 9, illustrates the pattern of a pair of trousers drafted by Mr. John Anderson, by the same system as that we published last month, although so very different in style and shape. His object is to show that by his system he is not restricted to any particular style, while he is at the same time enabled to combine the different features for which he claims credit in his plan. Next month we shall have the pleasure to publish Mr. Anderson's system for drafting trousers, and from our knowledge of that gentleman's intimate acquaintance with the practice of the trade, and the high opinion we have of his talent, we may safely assure our readers that they may anticipate an interesting subject for their study.

Diagram 12, represents the upper part of a pair of trousers, drafted by our correspondent, "K.," for one of his customers, being anxious to test the plan recommended by Mr. Reeves for making the upper part of the two top-sides of a pair of trousers of different widths.

EVENING-DRESS.

On one of the plates issued with the present number of our work, we furnish our readers with an illustration of the prevailing style worn by gentlemen for dinner or at evening parties. We usually select the present month for this purpose, as it is one of the periods of the year when there is more demand than at the others by tailors for information on evening costume. We extract the following particulars from the printed description accompanying our edition of the "Report of Fashion" for the present season.

It will be observed that we have represented the style of collar which has been out of fashion for some years, but which was alone recognized at one time as the only legitimate shape to be tolerated. Some of our leading trades are adopting it, and as it is as much a novelty in the present days as side-edges to a frock-coat, there is every reason to believe it will take its place again, if not exclusively, at least to compete with the "frock-end." A reference to the pattern in full size will enable our readers to study the various details, but we may add a few particulars which will assist them in becoming acquainted with the important features.

We might almost repeat the remarks we made last season, as to length of waist and shape of the back;

the skirt has, however, been shortened, is now rounded off at the bottom, and is rather broad at the top. The back is cut rather narrow at the bottom, but not to an extreme, and the back-scye is rather deep. It is broad across to the back-scye, and a little wider at the top. The neck is moderately high, and not so short as lately worn, as the lapel is scarcely so wide at top, and there is more breast allowed on to the forepart. Although not intended to be worn buttoned at the bottom, the forepart is cut easy to the waist-measure. The side-seam is, as usual, well curved. The lapel (diagram 5) is cut with less round on to the edge at the centre; it has five holes marked up in it. The collar is low in the stand, and by no means deep in the fall. It is made up with a step end, and there is but little "*light*" between it and the top of the lapel, when the front of the coat is turned back on to the breast. The round at the front-edge of the skirt is pressed back on to the centre for ease over the seat. The sleeve is decidedly smaller all the way down, but principally at the hand; it is made up with a cuff, about 3½ inches deep, with two buttons and holes worked in it, and one above. The top is very flat. Silk breast-facings are still worn, but only to the lapel-seam; they, and the fancy silk buttons, form the only relief to the heaviness of the black coat. The edges are turned in and stitched, trimmed with a very narrow braid, or finished with a fine cord. The silk for the breast-facings may be plain, ribbed, or diagonal lines, but not of any figured pattern.

Waistcoats are cut to correspond with the lapel of the coat, and with a roll-collar, which is moderate in width. They do not open quite so low at front, and are not cut with a point on the bottom-edge. There are four buttons and holes. The collar is very low, and the fall equally narrow behind. Some trades make the fall terminate at the shoulder-seam, and fasten it down to the stand. Although we have represented the dress-waistcoat with a rolling collar, there are many trades and gentlemen who prefer them cut without a collar, well sloped off at front, and to open low. White quilting is still a favourite article, with stone or jewelled buttons, frequently to match the shirt-studs. Embroidery in black cassimere, with different makes of braides introduced, maintains its place. We are constantly seeing new designs to tempt the continuance of this style in wear; and as they are usually confined to the edges and collar, there is a better chance of their succeeding in the attempt. For the present season we have several very pretty and elegant patterns.

Trousers as worn in evening-dress are cut easy to the leg, and to fall more over the boot. The bottoms are faced with the same, or with a firm but soft make of canvas, to keep them in form. The top-side is slightly strained down at both seams, and shrunk in the centre over the instep. It is now very customary to sew a silk braid, about half an inch wide, down the sides, and it forms a very pretty finish. Some prefer two narrow braids instead, with a small light between. They are made with fly-fronts, and the openings of the pockets are either as marked on the diagram, or in the side-seams. Black doeskin, of a medium substance, and various patterns in fancy black trouserings, are worn.

There are many trades in which what may be termed a "business" coat is much run on by their customers—a style of coat which, without possessing any distinct claim for originality in shape, or being striking to the eye by any marked feature in the general appearance, bears the character of being adapted for the purpose for which it is required, and at the same time will admit of it being worn elsewhere than in the counting-house or warehouse. The style of coat illustrated on the first figure on the plate, on which is represented a single-breasted Chesterfield, embodies the qualities which may be considered requisite for a coat of this description.

It is single-breasted, with a moderate turn to the front, cut to a medium length in the waist, the side-seams curved to the usual extent, the back-scye rather round, and the hip-buttons placed about 3½ inches apart. At front there are three or four holes and buttons, reaching to the bottom of the turn. The skirt is short, and rather full at front. The corners can be cut off or left at an angle, as preferred. The sleeve easy to the arm, with a slight inclination to the "peg-top" style. It is rather close at the hand, and made up with a cuff and a button and hole in it. The collar is low in the stand, and in the present style, deeper in proportion in the fall. The end is rather broad, and cut to slope off well.

Fancy makes of goods in open and stylish mixtures, and small patterns in checks, ribs, and diagonals, in coatings, are mostly made up in this style of coat. The edges are turned in, and stitched a little distance in.

Fur made up into waistcoats is more or less worn during the colder part of the winter, and the comfort and warmth to the body cannot be questioned. The waistcoat is generally made single-breasted, without a collar, and to fasten rather high up at front. It is cut rather long, and straight along the bottom. The holes at front are worked in a fly made of silk to match the colour of the fur, and the forepart is lined with the same colour, or with some bright colour, and quilted. We consider tailors generally make a mistake in this respect; the substance and character of the fur are quite sufficient in themselves for the purpose of warmth on the chest, and, in our opinion, the quilting to the lining is superfluous. It would be more consistent to bestow some of this work on the back, which does not at all correspond in warmth with the fronts.

The style of Chesterfield represented on the other figure on the same plate makes a smart Over-coat, and is well adapted for a walking-coat when the temperature is moderate, as also for that class of figures where the waist is out of proportion to the breast, or for really corpulent makes of men, as a double-breasted Chesterfield is not so suitable to their build.

It is cut to reach a little below the knee, or sometimes not so long as to the knee. The back is rather narrow at the hollow of the waist and at the bottom, to the shape shown by the pattern we published in the October number.

The coat is broad across the front, and the buttons are made to stand about two inches in from the edge. There are four holes worked in a fly at front. The roll-collar is moderately broad, but low in the stand, and is made up to set easily round the bottom edge, and snug to the throat. There is but a small turn to the top of the front edge of the forepart. The sleeve is rather wide all the way down, but closer just at the bottom. The pockets are at front, with plain openings across the skirts, one outside the left breast, and a small "ticket"-pocket on the right side An opening is left at the bottom of the back-seam. We recommend taking a long "fish" out of the forepart, under the scye. The edges are turned in, and stitched, and some trades stitch on both sides of all the seams. In light coloured Meltons, this has a very good effect, as it shows well.

Dress faced beavers, and fancy coatings of a moderate substance, are made up in this style, with velvet collars to match. The fronts are frequently faced with silk quilted in rows, or in a small diamond figure.

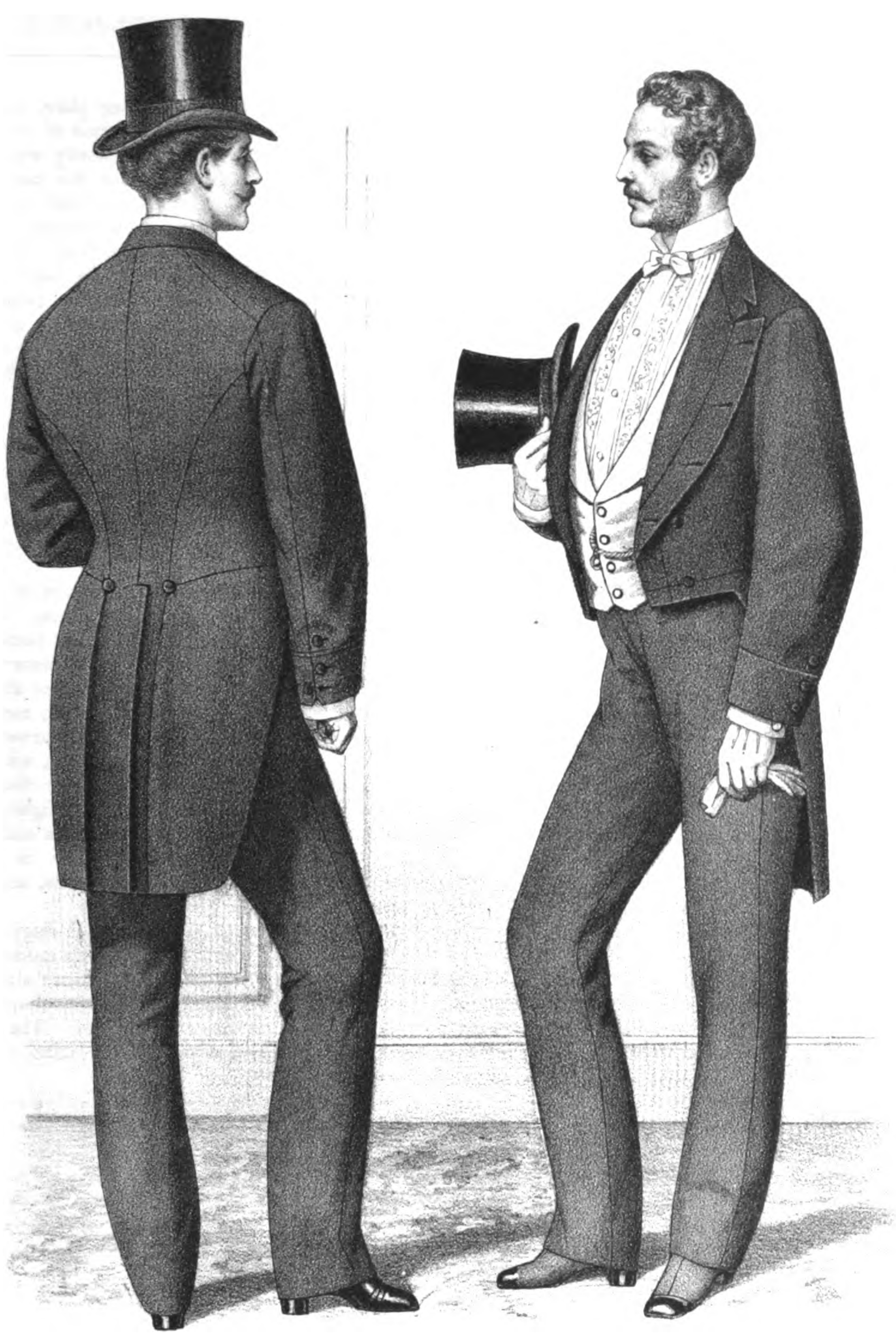
The pea-jacket, illustrated on another plate, has no claim to novelty; but, as it is a style of coat always in wear during the winter, frequently without another underneath, it comes within the range of garments which, being in request, should consequently be found represented in our collection. It is worn short, double-breasted, with a bold lapel, and four or five holes worked in it. The back is usually cut with a back-seam, and moderately broad across at the top and bottom of the side-seam, and an opening left in the back-seam, or a short one in each side-seam, and the corners rounded off. The sleeve is wide all down, even at the hand, and is finished with a cuff, and one hole and button. The pockets are across the skirts, without flaps to show, and a breast-pocket outside the left breast. The edges are either bound, or trimmed with a broad braid sewn on flat. Fancy coatings, in a variety of patterns and mixtures, and other makes of goods suited to the purpose, are in demand.

The style of jacket, illustrated on the figure of a youth, on the same plate, is that worn for dress. It is cut rather short, with a small point at the back. The following particulars will convey the necessary information to our readers, on juvenile dress for the season. The back is broad across the shoulder, narrow at the bottom, and the side-seam well curved. It is cut whole. It has a bold turn at front, with a roll-collar, to turn low, and only three or four holes and buttons at front. The forepart is slightly pointed at front. The sleeve is easy, and has a cuff, with one or two buttons and holes. Blue is a favourite colour, with fancy gilt or silk buttons, and a narrow braid on the edges.

The prevailing style of waistcoat for dress is single-breasted, without a collar, and to button up moderately high. White quilting is mostly worn, with plain buttons. The trousers are in the same shape as worn by gentlemen, but closer in the seat. They may be made of blue cloth, to match the jacket, or of black doeskin.

For out-of-door wear, the long jacket, or "three seamer," cut away at bottom in front, and either with a small roll-collar, a small lapel, or double-breasted with a bold lapel, is worn; the edges turned in and stitched, and the jacket made of fancy coating, angola, or Tweed, in dark or light mixtures, small checks, ribbed, or diagonal stripes, with smoked pearl or stained ivory buttons.

The "Chesterfield" form of Over-coat, or the "Reefer" shape, are best adapted for youths. The former would be double-breasted, to give the appearance of more chest, and might be made up in dress or fur beaver in dark colours. The "Reefer" shape would have the edges bound or trimmed with braid, four-hole wooden buttons, and made up in blue or brown fur beaver, or in some of the stout makes in fancy coatings.



Lacour & C^{ie} dess^{rs}

Imp. Lemercier & C^{ie} Paris

December 1871

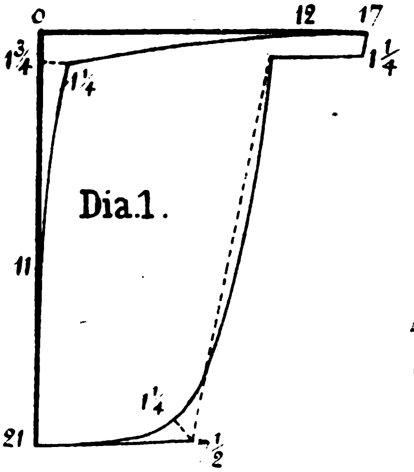
GAZETTE OF FASHION.

EDWARD MINISTER AND SON

8, Argyll Place Regent Street W.

London, w.

Dia.1.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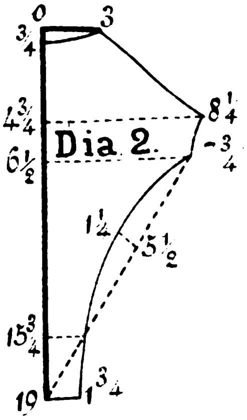
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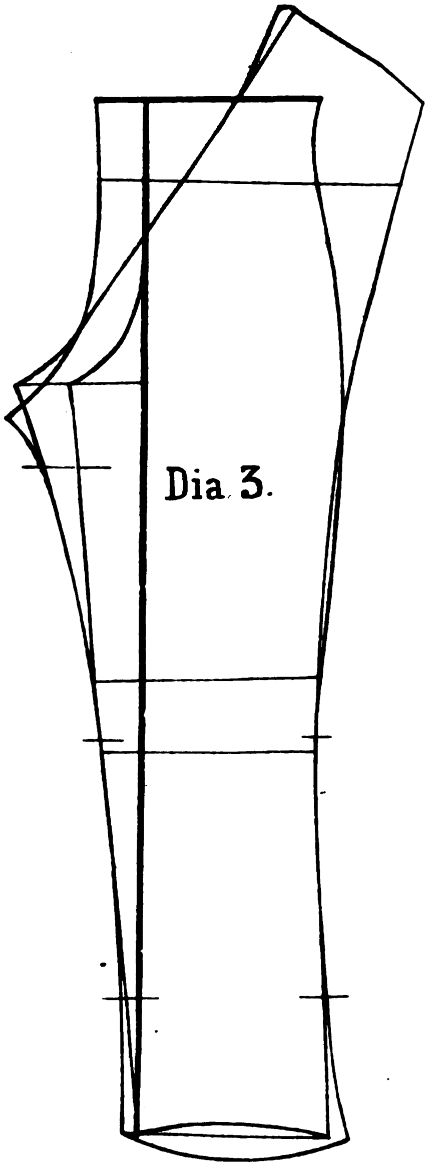

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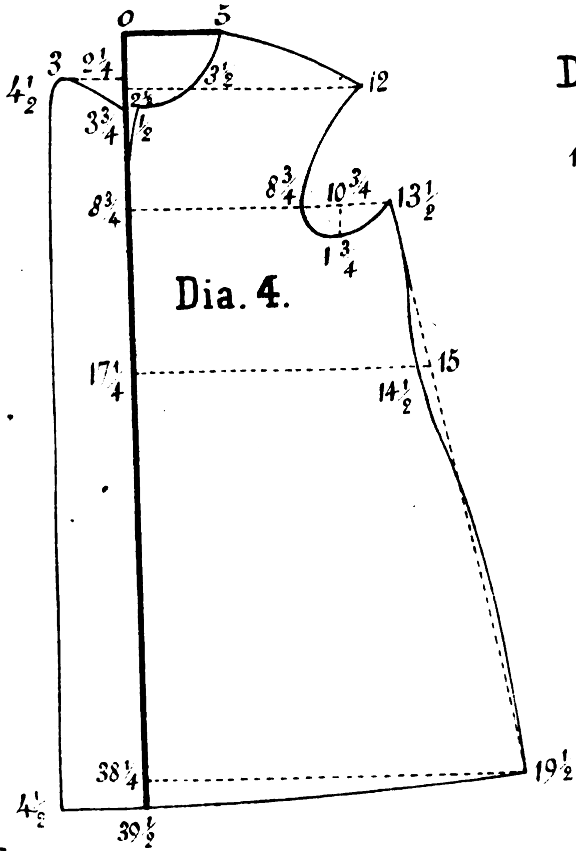
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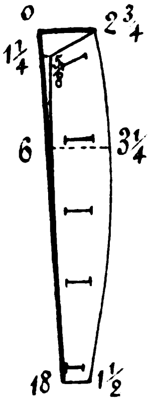
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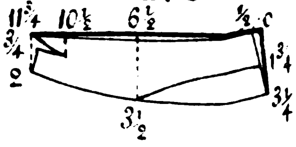
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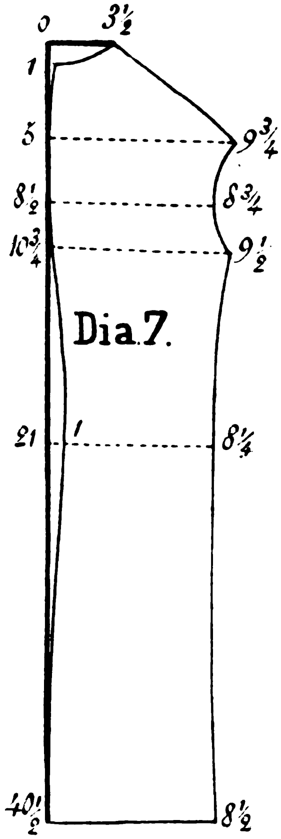
G. C. Minister



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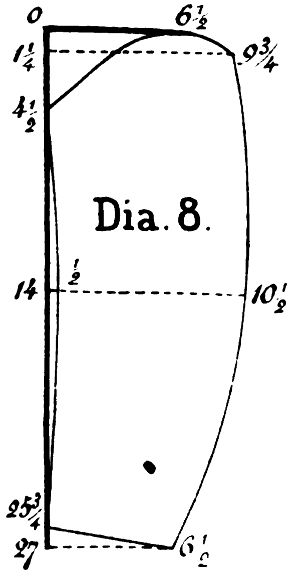
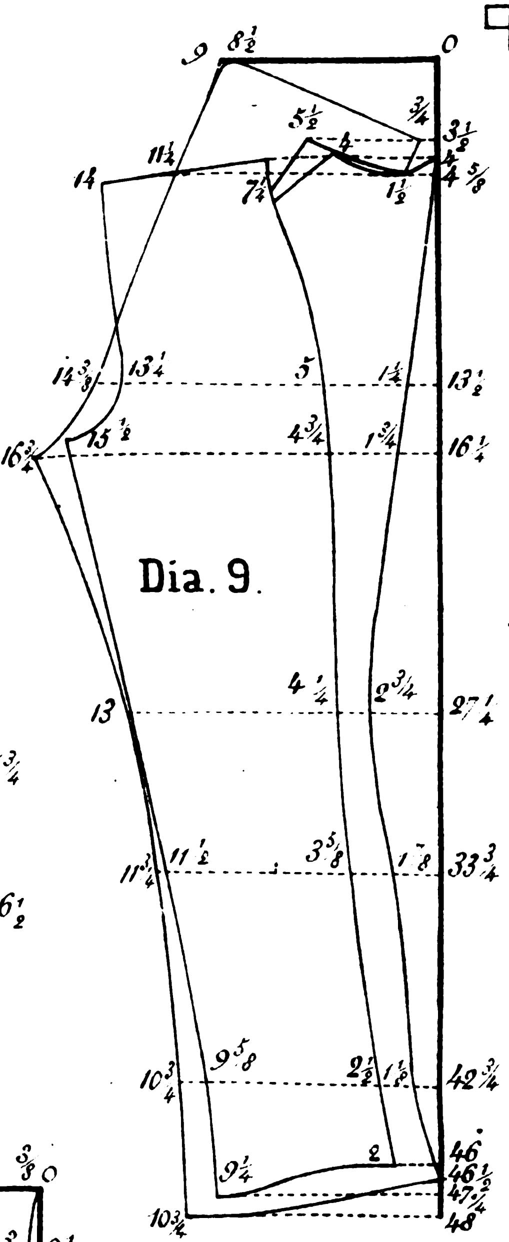
8½
8¾
10¾
9½
21
1
8¼
40½
8½



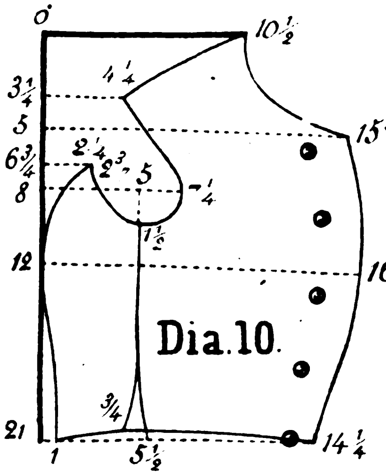
Dia.8.

0
6½
1¼
9¾
4½
14
½
10½
25¾
27
6½



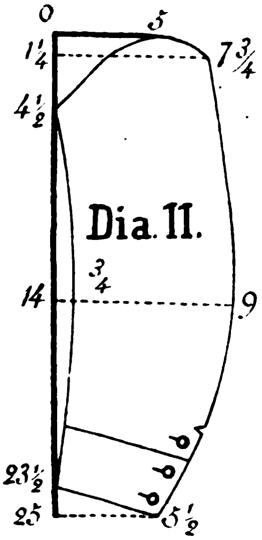
Dia. 9.

9
8½
0
¾
3½
5½
4
11¼
14
7¼
1½
4⅝
14⅜
13¼
5
1¼
13½
16¾
15½
4¾
1¾
16¼
13
4¼
2¾
27¼
11¾
11½
3⅝
1⅞
33¾
10¾
9⅝
2½
1⅛
42¾
9¼
2
46
46½
47¼
10¾
48



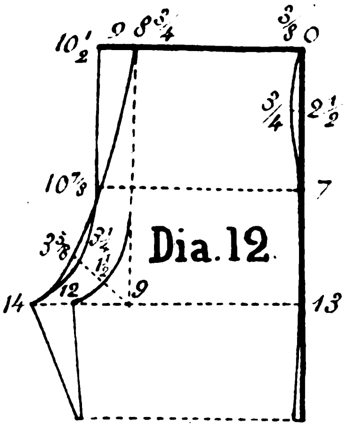
Dia.10.

0
10½
3¼
4¼
5
15¾
6¾
2¼
2¾
5
8
¼
1½
12
16½
¾
21
1
5½
14¼



Dia. 11.

0
5
1¼
7¾
4½
¾
14
9
23½
25
5½



Dia.12.

10½
9
8¾
⅜
0
¾
2½
10⅞
7
3⅜
3¼
1½
9
14
12
13

Imp Michelet 6, r. du Hazard, Paris

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY
EDWARD MINISTER AND SON,
Tailors and Habit Makers to Her Majesty,
No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 309. JANUARY, 1872. VOL. 26.

TO OUR READERS.

The close of one year, and the ushering in of its successor, are, under all circumstances, events which suggest a reflection on that which has passed, and at the same time give rise to speculations for that which is opening with all its uncertainty shrouded in darkness. We are none of us so perfect but that, upon an *honest* investigation, some weak point could be found in our nature, which might be improved to our own benefit, as well as to the advantage of the community. The conviction of this fact is, perhaps, more forcibly brought to our knowledge at certain periods of our life when, much in the manner of careful men of business who take stock, we are led to review our antecedents and inquire whether, on retrospection, we have acquitted ourselves to our own satisfaction, and that of others who are to form an opinion of us by our acts.

In our relative position to our readers, the question naturally arises in our minds, have *we* conscientiously discharged our duty towards them during the year which is now a thing of the past, and can *we* with confidence appeal to their decision and abide by their verdict?

If we may judge by the support we continue to receive from our patrons, both at home and abroad, and the increasing number of our readers, we may take much comfort to ourselves in the satisfactory manner of solving the question; as, had our exertions to maintain the flattering position we have attained, evinced any apathy on our part, or the character of our works shown any falling off in general interest to the trade, we should not have had to congratulate ourselves on our present standing.

In availing ourselves of the opening of a New Year, to offer our congratulations to our numerous friends, and our best wishes for their individual future prosperity, we would beg, at the same time, to express our sincere and grateful acknowledgment of their indulgence for our many shortcomings, and to assure them that it shall be our constant aim and study to endeavour to reduce them to the lowest possible point, while their forbearance shall act as a stimulus for future exertions on our part.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

ANDERSON'S TROUSER SYSTEM.

Edinburgh.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

I now beg to redeem the promise I made to you and to your readers in November, by sending you for publication my system for drafting trousers. I have made my explanation as to working the plan as simple as possible, consistently with a security that your readers should be able to understand my directions.

It will be perceived that my system is based on the measure of the seat, as I find by experience, that it is best for the purpose.

TO PRODUCE THE TOP-SIDE.

DIAGRAM 2.

Draw the line A C, which becomes the true centre of the trousers. Mark on it at B, the length taken from the top of the trousers to the knee, and at C the full length. From C, mark upwards to D, the length of leg-seam. Draw lines from A, D, B, and C, square with A C. Mark from A to E, one-third of the seat, from C to F, one-sixth, and draw a line from E to F. From A to G, is one-sixth of the seat, and from F to H one-fourth. Draw a line from G to H.

From I, at the intersection of the lines G H, and F and D, mark to K (square with I G), one-eighth of the seat, and from H to L, the same quantity. Draw a line from K to L, to determine the leg-seam of the *undress* top-side. Mark from K to M, one-inch for the width of *dress* top-side at the crutch. Form the fork of *dress*-side, hollowing it, 1⅜ at N from I, intersecting the point K, and lowering it at M. For the fork of the *undress*-side, hollow it about three-quarters of an inch from I, and carry it to the point K, lowering it also a little below the line.

Mark in at the hollow of the waist O, from the straight line E F, 1½; and shape the side-seam to fancy, or as shown on the diagram. Add a little spring above O for the rise of the ribs, round it from O to the point V, where it touches the line, and hollow it a little from V downwards to the bottom, at F. Add on half an inch at the bottom beyond L, run the leg-seam of the *dress* top-side into the straight line drawn from K to L, at the knee, and spring out to the bottom. Shape the bottom to fancy, according to the width the trousers are to be cut over the foot—hollowing it to clear the instep, if they are intended to be cut small; rounding it, if required to lie on the foot; or increasing the length of the leg-seam only, if to fit moderately easy.

TO FORM THE UNDER-SIDE.

Mark up from A, in continuation of the line A C, to P, one-fourth of the seat, to regulate the height upwards. To determine the width at top of leg-seam, mark from I to Q, one-fourth of the seat. Draw a line from P to K, and form the seat-seam to Q, as shown on the diagram. Mark out from O, at the hollow of waist, on top-side, to R, half an inch less than a fourth of the seat. From S to T is 3 inches; from V to W, 2¼; and from L to X, at the leg-seam, 1 inch. Make the under-side at the bottom to the measure, adding on at Y whatever quantity may be necessary to correspond with the size, and shape the bottom to fancy, or to suit the width.

The pattern from which the diagram is reduced, was drafted to 17 inches at the bottom. We have nine inches of this quantity on the leg-seam side of the centre-line A C, and eight on the outside of this line, or rather more than half of the whole width. Form the side-seam from R to Y, through the points P and W, and the leg-seam, running it from Q to a point marked on the line K L, at half the seat down from M, springing it out to X at the bottom.

I feel that some explanation will naturally be expected from me by your readers as to the particular form of the leg-seam I have adopted, as also for the peculiar arrangement of the upper part of the seat near to the side-seam.

With respect to the first point, the shape of the leg-seam, I find, by long experience and repeated experiments—as I never come to a hasty decision on the shape or position of any point of a garment, but invariably test them time after time, in order to be convinced of a real advantage they possess— that a straight leg-seam is best suited to the majority of figures, and that the fork fits better than when the leg-seam is cut hollow.

Another important feature to be borne in mind in connexion with this shape, is the fact that an angle starts from the inside of the knee, and extends to the outside of the hip; as I have marked on patterns I have sent you at various times, to illustrate my idea of the positions and directions of the different angles to be taken into consideration in drafting a pair of trousers. This being the case, it is, in my opinion, more advisable to use a proportion of the seat-measure to fix the position and shape of the leg-seam, as in my plan. There may be exceptional cases where it may be necessary to hollow a little, but in general I find that not only trousers hang better by the leg-seam being cut straight, but that it is absolutely necessary to adopt that shape.

If they are required to be cut tight, the outside of the leg or side seam can be cut hollow without any danger. I shall, however, have occasion to return to this subject on a future occasion, so will leave the discussion of this point for the present.

The arrangement of the top part of the seat now claims some attention, as I anticipate it will give rise to some criticism, until my motive for the departure from the ordinary form has been explained.

The object I have in view in my plan will be obvious—namely, to give the necessary amount of freedom at the top of the trousers, where they rise on to ribs, and yet ensure them fitting closely to the small of the waist. I am aware that the same effect can be produced by sewing on a waistband with the bottom-edge cut hollow. I dispense with the necessity for a band by my arrangement, while I obtain equally as satisfactory a result. I secure perfect freedom at the top, and have a pressure exercised on the spine without causing any unpleasant tightness on the stomach.

The question of the best method of producing the necessary liberty for the *dress* has lately engaged the attention of your readers, since the appearance of the plan advocated by Mr. Reeves in one of the back numbers of your work. The plan I have shown in my system, I find, answers better than that suggested by that gentleman, as you get a closer front by stretching out the *undress*-edge, and sewing the fly in easy.

I like to see trousers cling well into the fork, either in a sitting or in a standing position, and that cannot be produced without studying the form of the abdomen, and imitating it in the shape of the trousers.

You will see in my diagram, an attempt to settle the question of the balance of a pair of trousers, as to the open or close cut. When it is desired to test a pair, place the *undress* top-side in the position represented on my pattern. The distance from P, at the top of the seat-seam, to the top of the front-edge of the top-side, should be two-thirds of the seat. The distance from the seat-line—a little below the top of the trousers—to the top of the front-edge of the top-side, half the seat-measure; and lower down, as indicated by the line, one-third of the seat.

I leave my remarks to the consideration of any of your readers, who may take sufficient interest in anything connected with the trade, calculated to add to its character in a scientific point of view.

I shall look with pleasure to the expression of any opinions on the plan I have explained, or on any part of my system; as I shall be gratified to find that my humble attempt to add my mite to the general stock of information, has had the effect of inducing other members of our trade to come forward with their several contributions to the same end. My object will then be gained; and, as I have plenty of matter in store, I shall return again to the subject.

I am, dear Sir,
Yours very truly,
JOHN ANDERSON.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

I take the earliest opportunity to thank your correspondent, "J. T.," for the pattern of a Chesterfield he sent you, and which you kindly published in this month's number of your work. It was the very thing I wanted; and I was exceedingly glad to be helped out of a task in which I did not see my way very clear.

I am, dear Sir, yours very truly,
"A. NOVICE."

CITY OF LONDON SOCIETY OF PRACTICAL TAILORS.

The anniversary dinner of the above society took place at the George Hotel, Aldermanbury, on the 14th ult., and was well attended by the members, who mustered in good force on the occasion, and were supported by friends who felt an interest in the prosperity of the society. The chair was efficiently filled by Mr. H. Digby, the President, who was well seconded by Mr. W. Batty as his vice.

Although not so punctual to the hour announced as might be expected from business men, ample justice was done to the several good things when eventually set before the company; and, so far from carrying out the proverb that "Hope deferred maketh the heart sick," we fancy that a special revenge was brought to bear upon them for the delay, and gave a zest to the appetites.

The several loyal toasts were proposed and received with the patriotism which might be expected from the composition of the company; and the distressing condition of the Prince of Wales, coupled with the recent illness of the Queen, served but to call forth the more forcibly the expression of the devotion and sympathy of Her Majesty's attached subjects.

These were followed by various toasts connected with this and kindred societies, and the evening passed off in the most agreeable manner, enlivened by the cheerfulness of the company, and assisted by the harmonious voices of several gentlemen present.

We are glad to learn from the respected secretary that the society is in a flourishing condition. It has our best sympathies for its prosperity, as we feel convinced that it may be productive of much good to the trade by the dissemination of ideas among its members, and by the lectures and essays delivered weekly, agreeably with a list we recently published.

* * *

On one of the figures on our plates will be found represented the style of Over-coat, to correspond with the pattern we publish with the present number. It is taken from the work of our fellow-chronicler of fashion at Dresden, and is stated to be a great favourite in that part of the Continent as a travelling-coat. It is cut very easy, and, as shown on the diagram, the fulness is confined at the back by short straps sewn on to the side-seams, and fastened by a button and hole. The coat is cut with a broad lapel at front, and is fastened across with four double cords and olivets, and a "crow's-foot" at the back of each. By this arrangement the coat is kept firmly in its place. The sleeve is wide, and made up either with a deep fur cuff, or merely edged with fur, to correspond with the edges and the openings of the pockets. The collar is usually broad, and deeper than the ordinary run. A hood is frequently attached, but the coat may be worn without if preferred. Since, however, this feature in a travelling coat has been more or less generally introduced into this country, the eye has grown familiar with the appearance, and we have become accustomed to what, at one time, at once denoted a foreign production.

RISE AND PROGRESS OF THE SCIENCE OF OUR TRADE IN FRANCE.

In a recent number of one of the works connected with our trade, published in Paris, we were amused on reading some remarks on the rise and development of the artistic features of the profession of a tailor in France.

After referring to the influence exercised by the style of dress which emanates from the talent of the tailor, the writer points out the three different periods in the history of his country which were marked by important changes in costume.

He writes: "There have been three important periods in our profession which have not only materially assisted its progress, but have also led to the perfection of a direct and progressive science, having the laws of art in its completeness as a basis, an art which we have carried out and brought to its present height of excellence. The first dated from the time of Francis I., and extended to the reign of Henry IV., when the robe and tunic, which had been in use for more than twelve hundred years, were laid aside for the smart doublet, in which were combined elegance and richness.

"The second period dates from Louis XIII. to Louis XVI., when the style of dress was more in harmony with the body, and in which silk and velvet figured in profusion. In this period the first systems of cutting were brought out, but both plans and garments disappeared.

"The third period dates from the first Revolution, and from that time we may trace the introduction of a new phase in dress, and the appearance of distinct methods for cutting." The writer then mentions some houses which were noted for their special talent, and cites Frederick for his taste and for the perfection of his cut; Barde, for the superior manner in which he turned his garments out, and by *the introduction of the tape-measure* as a substitute for the strip of paper which had been used up to that time. Staub had begun to show signs of his genius, and Rabusson, brother to the general of that name, who established his reputation by the ease with which he carried out his ideas. These talented members of our trade inaugurated this brilliant period, which was to raise our profession to its highest point of excellence. About this period there were several systems of cutting brought out by English professors. The majority of these methods were incomplete, but, notwithstanding, the inventors asked £20 to demonstrate them. This was a luxury in which none but the first-class houses could indulge; the smaller fry had no means of reaching to that pre-eminence.

The writer observes, "In 1814, after the restoration of the Bourbons, our profession experienced a temporary lull, which retarded its progress by the adoption of foreign styles, which surpassed one another in bad taste. Germany and England strived against each other in the display of want of style. In spite of the subserviency of society, which in its sycophancy adopted the styles of those countries which for a time ruled the destinies of France, good sense and taste eventually made their beneficial influence felt, and once more procured for the Parisian tailors their former prestige. Barde carried the art of making-up to its very height of perfection. Staub invented the 'lapel,' which was, and still remains, such an important and effective feature in our trade, and was the first to introduce the use of 'fishes' in the foreparts of coats, in order to get a shape more in keeping with the figure. This was a real progress in the tailoring art."

The writer then speaks in the highest terms of other houses, which were distinguished in the annals of the trade at Paris, but culminates in his praises in chronicling the fame which Chevreuil gained; and attributes to him, and to his transcendent talent, all the merit which the Parisian tailors as a body have so long possessed. He remarks, that he was not only a consummate artist in his ideas, but that he was gifted with that peculiar talent which enabled him to carry out effectively whatever his genius had planned; and that he stood distinct from all in his trade, for the taste displayed in his styles, and for the knowledge he showed in making the necessary alterations in a garment, to improve its appearance and the fit.

REVIEW OF PARISIAN FASHION FOR THE PRESENT SEASON.

Many of our readers are, no doubt, aware that the Philanthropic Society of Master Tailors of Paris —which is composed of the members of the leading firms in our trade in that capital and in the principal French provincial towns, with a sprinkling of foreign master tailors—delegates to a selected number of the members the task of determining each season different styles of garments which they recommend to the Society for adoption by the body, and their task is to have illustrations prepared to represent these various forms, which are distributed to the members only. In our character of chroniclers of fashion, we have been especially favoured with a copy of the plate each season. At this advanced period we shall not be laying ourselves open to censure by the Society, or to a charge of breach of confidence, by taking notice in our pages of the leading styles; since, in the absence of the plate, our remarks will not prejudice the interest of the Society, but simply furnish our readers with an opportunity for comparing the prevailing styles of the two leading centres of fashion.

With more perseverance and regard to taste than unfortunately are exhibited by the leading firms in this country, the committee recommend the adoption of blue of a rich shade for *full* evening-dress coats, with figured gilt buttons, and of black for dinner, or to be worn on less pretentious occasions.

The waist is only cut to a moderate length, the hip-buttons placed the average distance apart, the side-seam curved to the usual extent, the back-scye narrow, and the back broad across to the sleeve-head. The skirt rather short, narrow at top, but broader in comparison at the bottom. The lapel is cut to a medium width, a little pointed, and narrower at the bottom. There are five holes worked in it. There is not much breast cut on to the front of the forepart, and the turn is long, extending nearly to the bottom hole of the lapel, but by no means broad, or with much round on the outer edge. The collar is low and narrow, with a "frock"-end, and but a small light between it and the top of the lapel. They are both of the same width. The sleeve is cut rather wider than generally made up here, and finished with a *round* cuff moderately deep, and without any buttons. The edges are turned in and stitched. The skirts are lined with black silk or satin, and the fronts of the foreparts faced with quilted silk, but to the lapel-seam only. The collar is faced with velvet. The waistcoat of white quilting, with a bold roll-collar, open very low at front, and fastening with three buttons and holes (covered moles).

Trousers cut rather shapely to the leg, and to fall easily on the foot, without being large; a black silk braid sewn down the side-seams. They should be made of blue of the same shade as the coat.

The black dress-coat, which, as we have stated, is intended for a dinner-coat, or to be worn at quiet evening parties where less *etiquette* is observed, is cut much in the style we have described, but sufficiently easy to admit of it being buttoned up to the third hole from the bottom. The lapel is broader at the lower part than represented on the blue coat, but of the same width and shape at top, and with five holes worked in it. The collar and sleeves are as already described; the latter with a plain cuff without buttons. This style of coat is usually worn buttoned. The fronts of the foreparts are faced with cloth. Black waistcoat, usually of cassimere or barathea silk, is made with a rolling collar, and so contrived that the edge of the roll is just visible along the edge of the turn of the forepart, and cut long enough to show a little below the bottom of the lapel. A white quilting under-waistcoat is worn, the edge of which is arranged so as to show a narrow border or finish to the waistcoat. The trousers are of the same shape as the blue we have noticed, but of black, and the side-seams plain.

Frock-coats, which in France are considered as a compromise between dress-coats and morning-coats, and to be worn in *demi-toilette*, are cut to the same length in the waist as dress-coats, and with but little difference in the general character of the back. The lapel is broad all the length, but not cut with a round at the centre. There are five holes worked in it, and it turns three. The lapel is rather square at top. The end of the collar is smaller than the lapel, and cut off a little more than the dress-coat. It is low in the stand, and also narrow in the fall. The skirt is decidedly short, not reaching much below the middle of the thigh. It is cut with sufficient compass to fit easily over the hips, but without forming any drapery. There are side-edges to the plaits. The sleeve much in the style and proportion reported for dress, and with a plain cuff. The edges turned in and stitched, and the coat made of black cloth.

Both single-breasted and double-breasted morning-coats are recommended by the committee. The former, as recently worn in this country, to fasten at front with three buttons, and the front-edge of the forepart cut off below to run at an angle with the skirt. The lapel is small, and the corner square. The collar small and well rounded off at the end. There are only three holes and buttons to the forepart. The skirt is very short, and the width at bottom governed by the slope of the front-edge. The corner is rounded off. The sleeve is rather easy to the arm, and finished with a cuff with two holes and buttons, and the corner cut off nearly to the lower hole. There are small flaps in the waist-seam, and a breast-pocket outside the left forepart, with a plain welt. The edges are bound with braid, or sewn on flat; but, if bound, so as to show a bold finish.

The waistcoat is double-breasted, cut without a collar, to fasten well up, and moderately long and straight at the bottom. The lapel is not very wide. The waistcoat bound to match the coat.

Trousers cut rather wide in the leg, and to fall easily on the boot.

The whole suit of the same material and pattern, or of different patterns, if preferred.

The double-breasted coat has a moderate lapel cut on to the forepart, straight at the top, and to run in a line with the collar-seam; narrow at the bottom; five holes worked in it, the third only being used to retain the front of the coat in its place on the chest. The collar is cut off at a right angle to the lapel—in fact, to run in a line with an imaginary lapel-seam—and of the same width at the end as the top of the lapel. The coat is cut sufficiently easy to the measure to allow of the second button being used if desired. The skirt is short, but rather fuller than represented on the single-breasted coat. The front is cut to run with the lapel, and the bottom is square. There are not any flaps at the waist, but a breast-pocket with a narrow welt outside the left forepart. Sleeves, same style as reported for single-breasted. The edges turned in, and stitched or bound narrow. This style of morning-coat is considered more *dress*—if we may use that term—than the single-breasted coat, which may be considered thoroughly a *négligé* coat, and could be made up in materials and patterns which would not be considered appropriate for the other. The fancy coatings are used for the double-breasted form.

For winter Over-coats, we find the styles described by us in our work, the "Report of Fashion," for the present season, and, as already stated in the recent numbers of this work, such as the Chesterfield form, and the Frock Great-coat, especially recommended. The former is double-breasted, with an average width of lapel, and four holes worked in it. The coat is cut moderately easy to the figure, and not so long as to reach to the knee. It turns to the second hole from the top, and the corner of the lapel is square. The collar is low and also narrow, and not so broad at the end as the lapel. The back is cut broad across to the sleeve-head, so as to form a good shoulder. The sleeve is easy, and has either a real cuff or one simulated by braid. It is not very deep. The edges are bound with velvet, and the collar faced with the same. The openings to the pockets are at the back of the buttons, between the third and fourth, and parallel with the front-edges. The pockets have the appropriate name of "*poches-manchon*," or "muff-pockets," as when the hand is in, it presents the same appearance from the position as if it were inserted into a muff. There is an opening at the bottom of the back-seam, the edges of which, together with the pocket-openings, are also bound with velvet. A rich shade of brown, and a clear shade of grey, in fancy makes of beaver, are recommended to be adopted.

The Frock Great-coat is also cut short. The waist is about 2 inches longer than the natural length on the body, the hip-buttons from 3¼ to 3½ inches apart, the side-seam but little curved, the back-scye rather deep, and the back broad across to the sleeve-head. The lapel is sewn on, is of the average width, and square at the bottom. It is not cut pointed. It has five holes, and the front is turned to the second hole from the top. There is not much breast allowed on, but the coat is cut quite easy to the measure. Low and narrow collar, smaller at the end than the top of the lapel, and cut off a little. It is square at the corner. An easy sleeve, without any round at the hind-arm-seam, and with a moderate cuff without buttons. The skirt is short and flat, and there are side-edges to the plaits. The edges are bound or trimmed with braid sewn on flat and rather wide. The collar is faced with velvet, and the fronts of the foreparts faced with quilted silk reaching to the back of the holes.

Under the head of "General Remarks," it is stated that collars are rather narrow, and that sleeves are made up with cuffs. Dress-trousers are worn moderately fitting, and trousers for morning wear are straight, and with borders to the side-seam.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

PLATES 1556 AND 1557.

Diagrams 1, 4, 5, 11, and 13, are the pattern of the style of travelling Over-coat illustrated on one of the figures on the plates we issue with the present number of our work.

Diagram 1, represents the forepart and back cut in one piece. Diagram 4, is a pattern of a certain width, which is cut separate, but sewn on at the centre of the back, and plaited in a large plait, so as to form fulness behind. Diagram 5 is the upper half of the hood; and 13, represents the lower or underneath portion, which is sewn on to a narrow neck-binding, and attached to the coat, when required by buttons and holes. Diagram 11, is the pattern of the sleeve. It is cut very wide at the bottom, and may be confined at the wrist by a small strap and buckle, or by a narrow strap and two buttons and holes.

Diagram 2, illustrates Mr. Anderson's system for trousers, which we publish in the number of our magazine for the current month, and will be found fully described in his letter, with all necessary particulars for working it.

Diagrams 3, 6, 7, 8, 9, 10, and 12, are the pattern of a new style of cloak for ladies' use in travelling, and which we have illustrated on one of our plates.

Diagram 3, represents a pattern of the back, and diagram 8, that of the forepart, which is single-breasted. Diagram 7, is a pattern of the sleeve, and diagram 9, the cuff, which is cut with a slight spring, and fits quite easily on the sleeve. Diagram 10, is the pattern of a small stand-up collar or neck-binding, sloped off at front. Diagram 3, is the pattern of the cape, and diagram 12, that of the hood, with a line drawn on it, to show where it should be turned down, as it hangs at the back. This may be removed entirely, if desired, and attached by buttons and holes when required to be used.

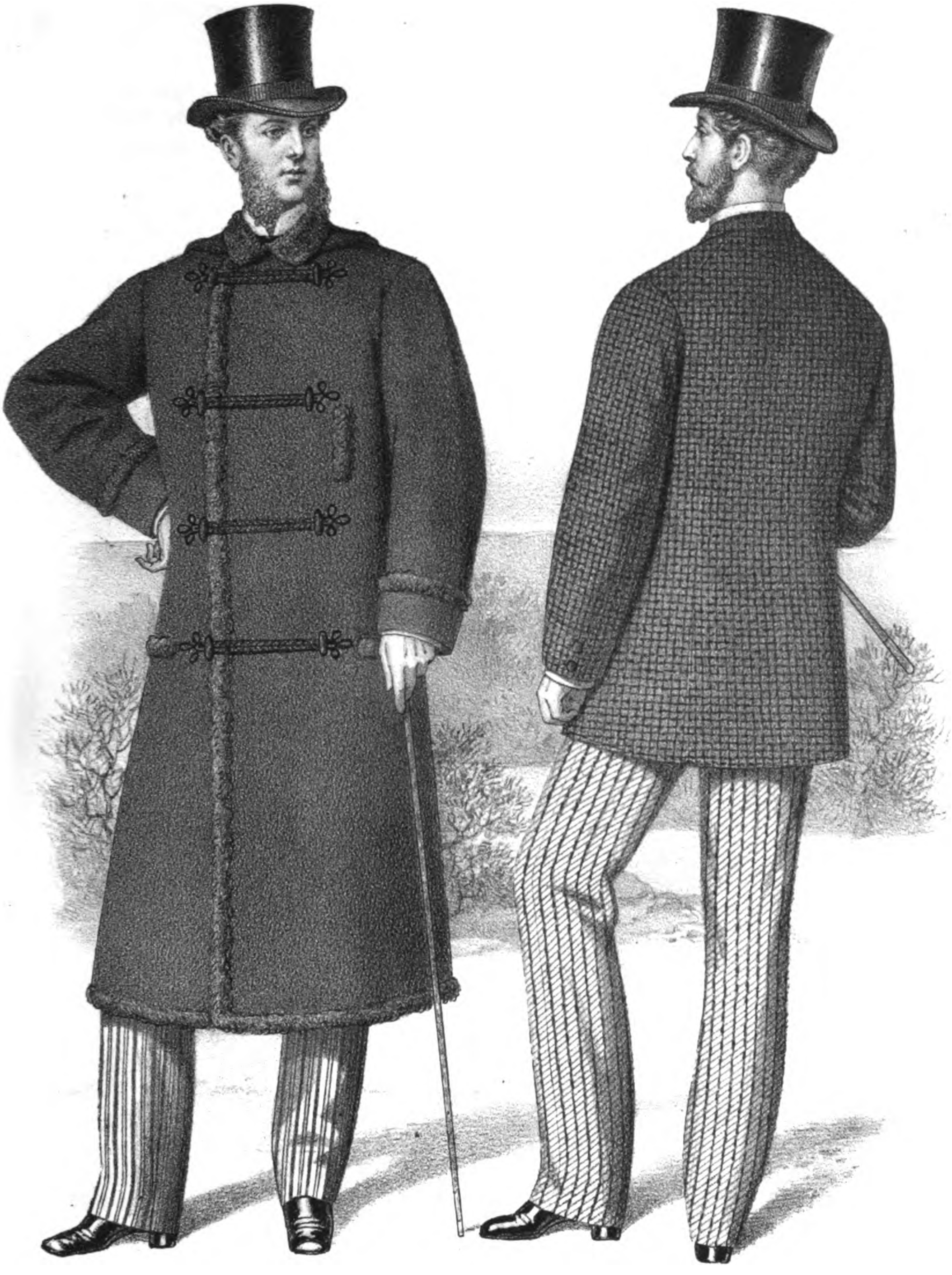
LADY'S WATERPROOF CLOAK.

We have selected for illustration the front and back views of a new style of Cloak for ladies wear, which may be made in a waterproofed article, or in any suitable material and pattern approved of. A pattern of this garment will be found in diagram, among our collection in the present number.

The cloak is cut long, and necessarily with a moderate compass, so as not to crush the dress worn underneath. It is fastened at front with buttons and holes, reaching to within five or six inches of the bottom. It has a small stand collar sloped off at front. The sleeves are wide, and have deep "boot" cuffs, projecting a little from the hind-arm on the top edge, and to fit easily all round. The cape may be plain, as shown in the front view, or with points formed in braid to simulate openings, as illustrated on the figure representing the back view of this garment. The hood may be attached, or the cloak can be worn without to fancy, as it is sewn on to a narrow band, and fastened to it by buttons and holes. There is a narrow band at the waist, and fastened by a buckle, or by buttons and holes. Pockets across the fronts of the skirts, sewn on outside sufficiently large to admit the hands. The edges are trimmed with a broad braid, sewn on flat. This cloak is made up in grey tweed of various shades, or in blue twill. When not required as a protection from the rain, or in dirty thoroughfares, the skirt may be looped up, and retained by short loops of cord fastened on to buttons, or small hooks.

A very pretty style of Over-coat will be found illustrated on the figure of a little boy. It is not in the form of a loose *sac*, but the lapel is very different to the ordinary shape, as it starts immediately from the end of the neck, and increases in width as it progresses to the bottom. The buttons are placed rather close to each other. A braid is sewn on to the left forepart, in the same shape as the edge of the lapel, to give the garment the appearance of being double-breasted, but with one row of buttons only. The sleeve is wide, with buttons up the hind-arm-seam, and a braid on each side, terminating with a point at the top. A small cape, rounded off at front, is worn with this coat. The collar low and narrow, and to come well forward at front.

A smart style of lounge-jacket is shown on the two figures illustrating the front and back views of this garment. The back is cut rather narrow all the way down, and without any opening. The coat is double-breasted, with a bold lapel cut on at top, but reduced in width downwards, and the front of the skirt cut away, so as to give the appearance of a double-breasted morning-coat. There are four holes in the lapel, but the second and third are only used. The top of the lapel is square, and made to run in a line with the collar-seam, as if it formed part of the neck. The collar low and narrow, and well cut off at front, with a small end. The sleeves easy to the arm, with a deep cuff, and two holes and buttons. The edges are turned in, and stitched rather broad. Pockets across the fronts of the skirts, without flaps, the edges of the openings merely stitched to match the other part of the coat.



Lacour & Cie dessrs

January 1872

Imp. Lemercier & Cie Paris

GAZETTE of FASHION.

EDWARD MINISTER AND SON
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London, W.

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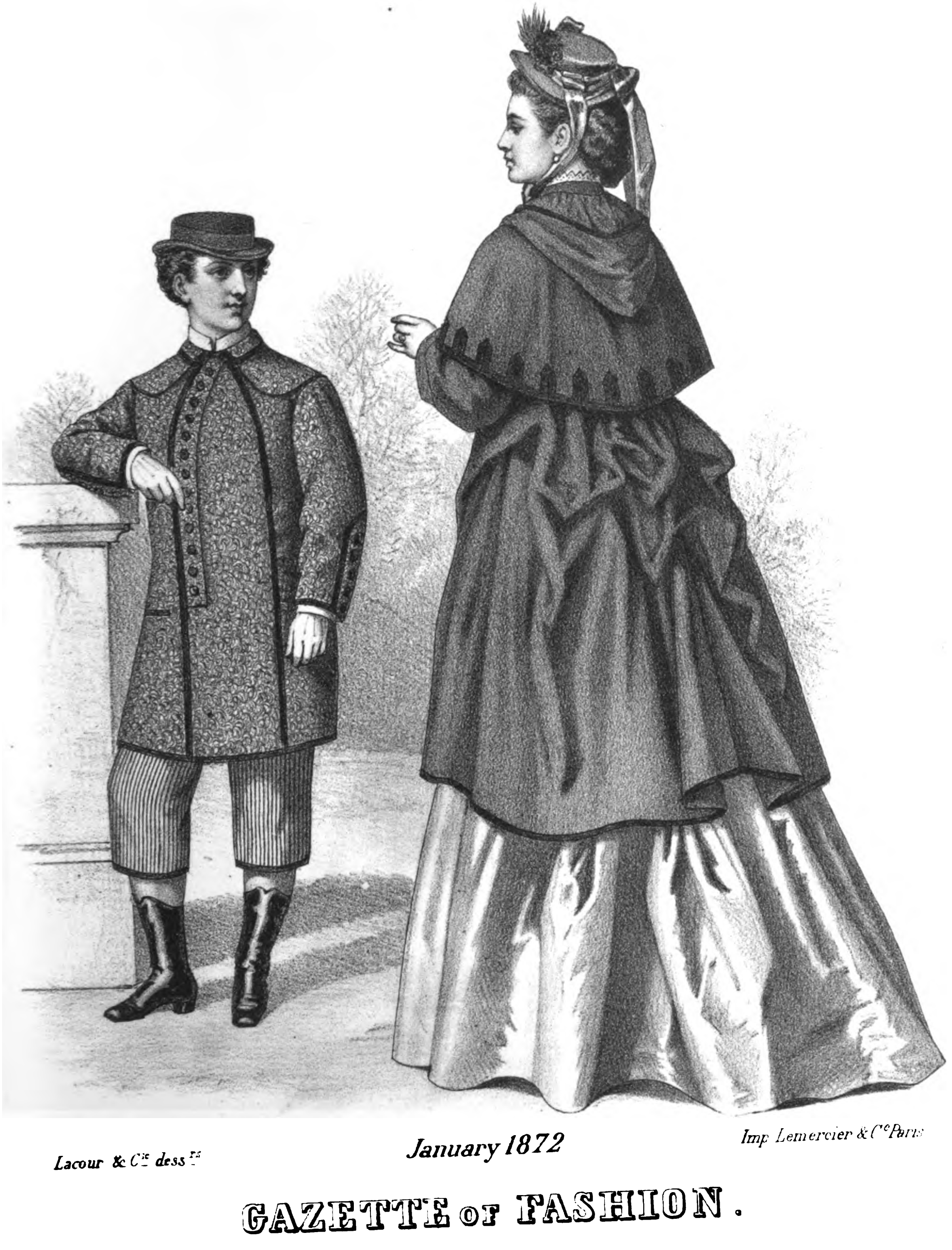

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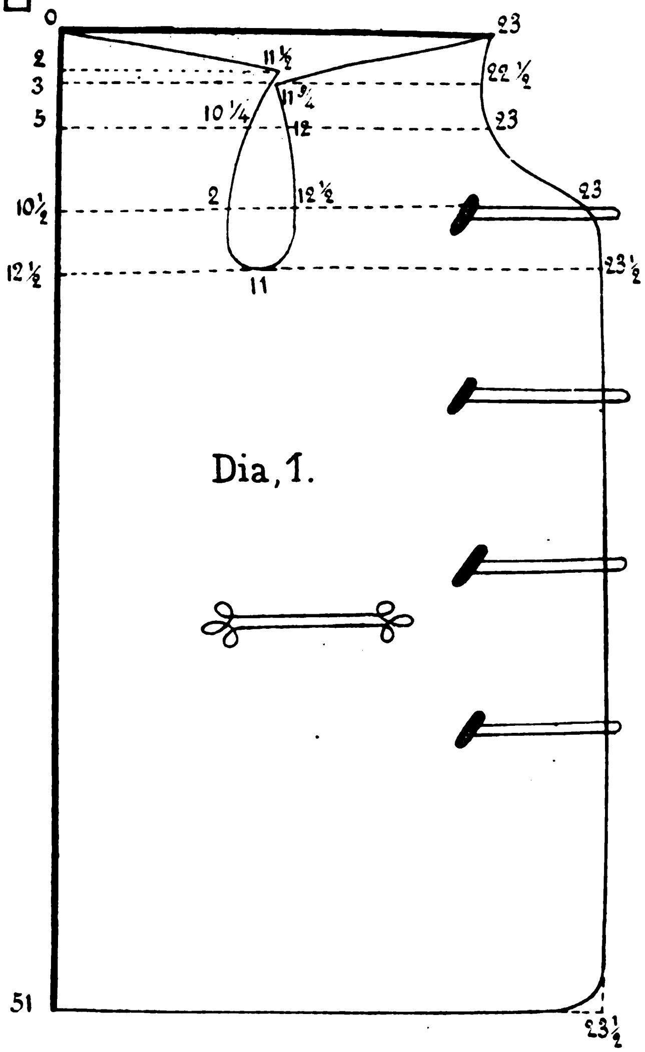
Dia, 1.
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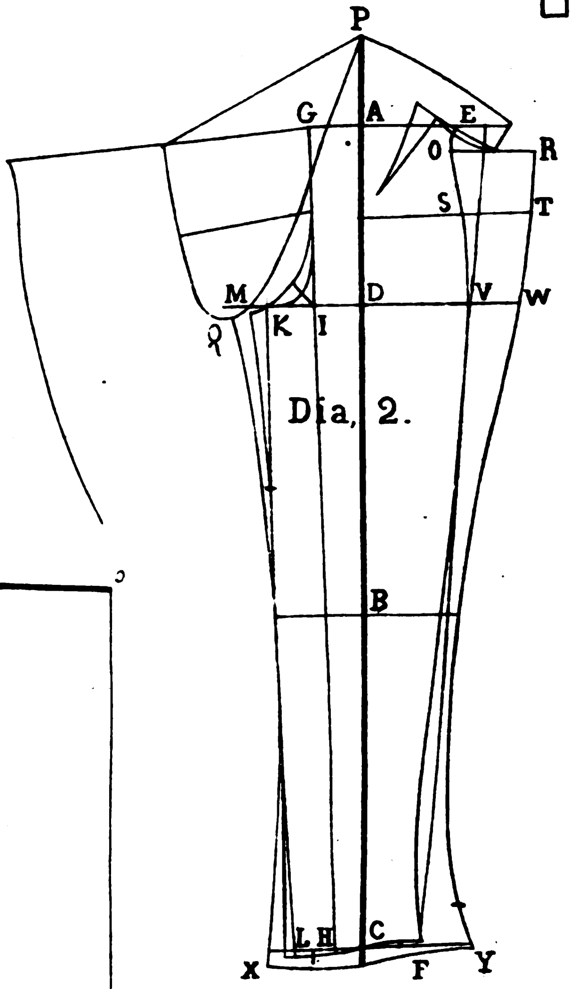
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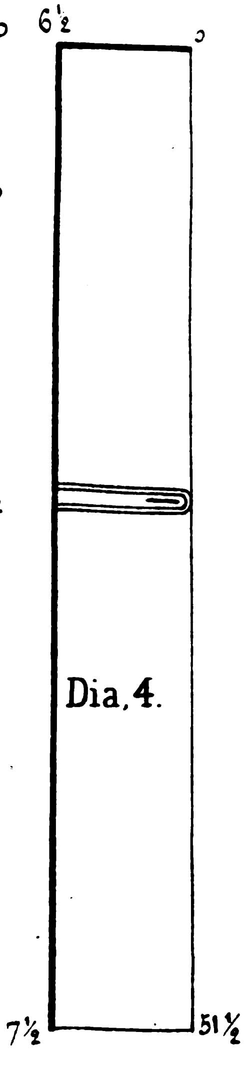
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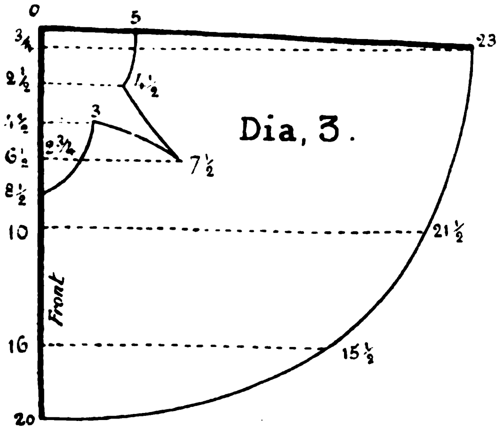
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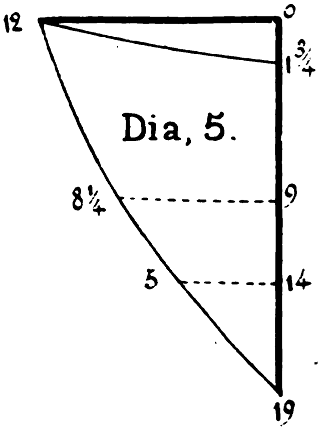
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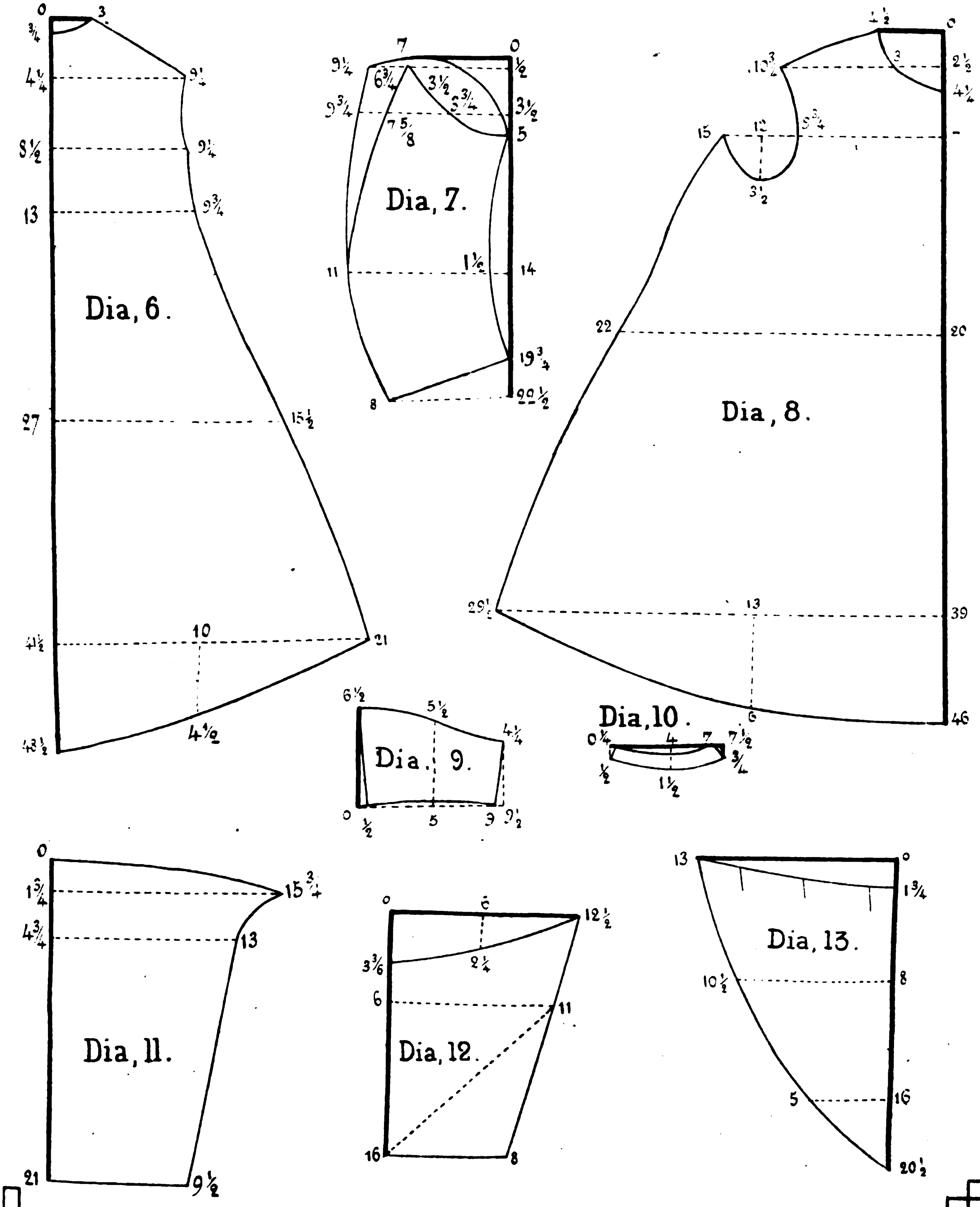
G.C. Minister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Imp. Michelet, 6, r. du Hazard, Paris.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 310. FEBRUARY, 1872. VOL. 26.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

SYSTEM FOR PRODUCING A BOY'S JACKET.

DIAGRAMS 3, 4, AND 5.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

As the system I now send you has been of service to me in my connexion, it occurred to me that it might also be of use to some of your readers who are not provided with a better or a simpler method.

I do not claim any great merit for the arrangement; my object is rather to have the opportunity of contributing my mite to the general stock of information contained in your excellent magazine, as I consider all who benefit by the communications are in justice bound to make some return for the advantages they have derived from a perusal of your pages.

TO PRODUCE THE BACK.

DIAGRAM 5.

Draw the line A B, to the length the jacket is to be cut behind. Mark on it at C, one-sixth of the breast, for the width at top of the back; at D, one-third; at E, half an inch less than half the breast; and at F, the length of natural waist. From A square out to G, one-sixth. Draw a line from C, square with A B, and mark on it at H, a quarter of an inch less than half the breast. From D square out to I, three-quarters of an inch *less* than half the breast, and mark from E to K, half an inch *more* than half. The distance from F to L is the same as between E and K.

Raise the top of the back, half an inch above G; draw a line from G to H, for the shoulder-seam, and add a little round on at the centre. Form the backscye from H through I to K, and draw a line from K through L for the side-seam. Mark up from B, half an inch, and draw a line square with the back-seam to determine the bottom of the side-seam.

To Draft the Forepart.

Diagram 4.

Form the outline of the back, and draw the line A B from the top, square with the back-seam. Mark on it at C, three-quarters of the breast, and at B, one inch more than the breast-measure. Square up from C to D, one-eighth of the breast. On the line A B, mark at E, one inch more than half the breast. Draw a line from D through E for the shoulder-seam.

At F—half an inch less than half the breast from A—square out to G, and mark on the line at H, half an inch more than two-thirds of the breast, and at G about three inches more than the breast-measure.

Draw a diagonal line from the top of the back, intercepting the point H, and mark on it at I, one-eighth less than the breast for the front of the scye. Add a little round on at centre of the shoulder-seam; make the length to correspond with the back, allowing the latter to be held on a little in making up, and form the scye through I, passing a little below the line F H.

At the length of natural waist, draw the line K L, and mark on it the same distance as from F to G. Shape the front-edge from B through G and L, rounding it off at the bottom. Form the neck from D to B. Shape the side-seam, hollowing it, if preferred, a little at the line from K to L.

To Shape the Sleeve.

Diagram 3.

Draw the line A B; mark on it at C, one-twelfth of the breast, and at D, one-fourth. Draw a line from D, square with A D, and intersect it at E, by half the scye-measure from A. Mark from A to F (square with A D) rather more than one-sixth of the breast, and form the sleeve-head from C through F to E. Deduct the width of the back, and, allowing seams, mark to G, the length of elbow, and at B the full length of the sleeve. Square out from B to H, half the breast, and mark up from H to I an inch and a half. Mark from I to K, the width at the hand, and draw a line from one point to the other for bottom of the sleeve. Shape the fore-arm and hind-arm to fancy or to fashion.

I anticipate an objection you will be sure to raise in your own mind, even if you do not express it by your remarks—namely, that I have established certain fixed points to govern a particular style, instead of following your plan of leaving the style entirely a matter independent of the system.

If it be a fault, I am quite ready to admit my guilt, but I give you the plan as I use it, framed as it was without reference to offering it to the trade, but simply to suit my own purpose.

I leave any of your readers to alter it to their own views, if they object to my quantities, as I have no doubt but that many of them are quite ingenious enough to concoct a new method upon my basis.

I remain, dear Sir,
Respectfully yours,
"Amicus."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

It has given me great pleasure to peruse the pages of the January number of the Gazette of Fashion. I was specially pleased to see the trouser system contributed by one of your best and oldest correspondents, Mr. John Anderson, of Edinburgh.

I have examined the system, and am of opinion that, if it is not absolutely perfect, it is one of the best which has been published up to the present time.

The idea of *form* contained in the system is very good; in my opinion, if the quantities used in drafting are correct, a good fitting trouser will be the result. But Mr. Anderson, in his description, gives quantities for every point, but does not show the analogy between the quantities used and the anatomy of the human frame. *Par exemple*, trousers may be cut 32 inches in the leg, because actual measurement has decided that to be the length the customer requires them; but parts of a system which are obtained by divisions of the seat, waist, and thigh measures, or from a combination of each of those measures, should carry with them some explanation, showing the analogy which exists between the quantities used and the anatomy of the human frame.

For instance, if a third is used, the analogy should be shown between the quantity used and the anatomy of the part of the body it has to cover, and so on with every other quantity, such as 4ths, 6ths, 8ths, &c.

I should be glad if Mr. Anderson would favour your readers with his ideas upon this subject.

With regard to his method of treating the *dress*, I think he is correct upon that point, as I have always been of opinion that the *undress* side should be the system, the *dress* being merely so much cloth added for a given purpose.

The method of cutting the band may be very good, but I always prefer cutting it entirely separate from the trousers; because, when the figure is so small in the waist, in proportion to the seat, then the trousers can be held on a little easy in front as well as at the back, which is a much better plan than cutting the next size of the waist.

For instance, if the client measures 13 waist, and 18 seat, it is much better to cut the trousers one inch larger in the waist than the measure, and hold them on to the band at front and behind, because it prevents them dragging across the front. I am aware that Mr. Anderson's system could be used, and the band also cut separately, which, to my view, is the better plan.

As to the distance, the under-side rises at A P. I think it an erroneous idea to use a fourth of the seat-measure to find this point. Experience teaches me that very stout men do not require the top of the underside to rise in proportion to the expansion of the seat.

I perfectly agree with Mr. Anderson that a straight leg-seam is the best, and would give as my reason the fact that the leg itself is always straighter in the inside, except in cases of deformity. I may, however, remark that I disagree with his idea of balancing trousers by placing them together at the leg-seam, because I know from experience that a pair of *pantaloons* and a pair of *peg-top* trousers, if they both fit the same person, would, when placed together at the leg-seam, give very different degrees of straightness, the one being very much more open than the other.

The trousers in the diagram appear considerably deeper at the leg-seam than at the side-seam; would Mr. Anderson kindly state in his next letter his reason for making them so?

I never cut trousers by any other system than my own, for fear of breaking the commandment, "Thou shalt not kill;" but I purpose cutting a pattern by Mr. Anderson's plan, and to test it by one drafted by my own method—from which I have cut several pairs, and know it to be a good fit. I will communicate the result, and in the meantime,

Remain, Sir,
Yours truly,
"Watchful Eye."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

Having noticed your solicitation for further communications on the method of cutting trousers, which has lately engaged the attention of your readers, and been commented on by several correspondents, I venture briefly to convey my testimony in support of the plan, and I do so with all confidence, having practised it for upwards of six years.

I do not believe that any other system could be so consistently natural, or afford the same amount of comfort to the wearer. It will be seen from the pattern (diagram 2) I send you, that the difference I make in the widths of the two top-sides is 1½ inch. I have tried a smaller as well as a larger quantity, but without producing the same effect.

The plan is at least well worthy of a trial, even by those who have regarded it with some suspicion. I lower the right top-side half an inch at front, and have the front-edge stretched up to correspond with the other top-side. This has the effect of causing the fall-seam to fit snugly into the fork, and furnish the requisite freedom for the dress.

Yours respectfully,
"Melrose."

IMPORTANT ALTERATION IN THE ACT FOR REGULATING THE HOURS OF LABOUR IN WORKSHOPS.

The majority of our readers are doubtless well informed on the different clauses of the above Act, which came into operation on the 1st of January, 1868, as well as of the causes which led to a consideration of the measure in Parliament, and the benefits which were expected to be derived by its working.

According to this Act, no child under eight years of age could be employed in any handicraft; or above that age, and under thirteen, could be employed on any one day for a period of more than six hours and a half.

No young person or woman, between the ages of thirteen and eighteen, could be employed in any handicraft for more than twelve hours in a period of twenty-four hours, with intervening periods for taking meals and rest, amounting in the whole to not less than one hour and a half, and the time for labour to be between five in the morning and nine at night.

No child, young person, or woman could be employed after two o'clock on Saturday afternoon, except in certain special cases mentioned.

We have no doubt but that there have been many occasions when the rigid enactions of this Act have caused much personal inconvenience to many of our trade, by lessening the hours of labour for the completion of an order required to be executed by a given time; as, however willing the hands may have been to work on longer, their employers were liable to a penalty for *permitting* them even to exceed the prescribed number of hours named in the Act.

Some representations, we presume, have been made as to this inconvenience, and the Secretary of State for the Home Department—in whom appears to be vested the necessary power—has recently issued certain new regulations affecting the operation of the Act, which was passed last year. The alteration is announced in the following terms, extracted from the *London Gazette*, of Dec. 28, 1871:—

"Whereas due proof has been made to the satisfaction of me, the undersigned, Henry Austin Bruce, one of Her Majesty's principal Secretaries of State, that the nature of the business of the trades carried on in factories and workshops, specified in the schedule hereto, depends upon the weather and the seasons of the year, and requires that young persons of at least fourteen years of age and upwards, and women working in such factories and workshops, should be employed in the manner hereinafter mentioned: Now I, the said Henry Austin Bruce, in pursuance of the powers vested in me by the 1st and 2nd articles of the schedule annexed to the Factory and Workshop Act, 1871, do, by this my order, give permission to occupiers of the said factories and workshops to employ young persons of at least fourteen years of age, and women, working in such factories and workshops, for a period not exceeding fourteen hours in any one day. Provided that—

"1. They shall not be so employed except between the hours of six in the morning and eight in the evening, or, where permission has been given by the Secretary of State to work between the hours of seven in the morning and seven in the evening, or of eight in the morning and eight in the evening, then except between the hours of seven in the morning and nine in the evening, or eight in the morning and ten in the evening, as the case may be.

"2. In addition to the time allowed for meals, they shall be allowed half an hour for a meal after the hour of five in the evening.

"3. They shall not be so employed for more than ninety-six days in any period of twelve months, or for more than five consecutive days in any one week.

"4. They are not so employed at any one time for more than one month from the date of a notice signed by the inspector of factories for the district, and hung up in the factory or workshop.

"Schedule.—Tailors; dress, mantle, and paletôt makers; milliners; hat, cap, and bonnet makers; shirt-collar makers; boot and shoe makers; braid, fringe, and fancy trimming makers; artificial flower makers; bon-bon and Christmas present makers; valentine makers; fancy box makers; almanac makers and finishers; firewood makers.

(Signed) "H. A. Bruce."

EDINBURGH FOREMEN-TAILORS' MUTUAL IMPROVEMENT ASSOCIATION.

We have been favoured by the Secretary of the above-named association, with a list of the different subjects which will be discussed at the several meetings of the members during the present year; with a request that we should give it publicity in our pages. We have much pleasure in the opportunity to oblige the members of this society, in this respect, as we entertain a high opinion of the great advantages which may be derived from the practice of delivering these essays on various branches of our trade, and of this method of imparting a vast amount of useful and practical information.

We would be glad to find that a similar association was formed in every large provincial town in the kingdom, as we feel confident that they would materially tend to the general improvement and efficiency of those who hold important positions in the principal houses in our trade.

The spread of these associations would tend to remove much of that illiberal spirit of jealousy and narrow mindedness which we regret to be obliged to admit has so frequently impeded previous attempts to establish a good feeling between the members of our trade. We must, however, give the foremen the credit due to them as a body, that a greater degree of unanimity has at all times existed among the members of that section of our trade, than was to be found among their employers.

Certain first-class trades formerly acquired a name for the perfection in which they turned out various garments, and were celebrated for the peculiar style which characterized their productions. Of course they had their humble imitators, but the fame acquired by these special firms could not be diminished by any number of copyists, nor their prestige eclipsed by lesser luminaries.

Since the period at which this state of things existed, our trade has undergone many important changes, and at the present time, with the marked progress made in the science of the art of cutting, and in the general improvement in the talent of the foremen employed in the various leading houses, we find fewer dazzling geniuses, and a much larger number of thoroughly efficient foremen. The consequence naturally follows that we find more trades possessing the particular qualifications which were credited formerly to the few individual houses.

The meetings of foremen, on certain occasions, to listen to the remarks of one of their own body, in whose ability and experience they have thorough confidence as a guarantee to them for the correctness of the opinions advanced, or at least for his belief in their soundness, are calculated to encourage the progress of the improvement to which we have alluded, and to develop the talent of the whole body of foremen-tailors.

The Edinburgh Association has only been established comparatively a few years, but it has been able in that time to bring together a respectable number of foremen as members; and the association is at the present time in possession of a fair amount of funds to carry on the war, not in hostility, but in relieving any member when, from any circumstance, he may require assistance from the association. The entrance fee we find is £1, and the annual subscription placed at so low a sum as 6s. The *pecuniary* benefit to members is the receipt of £1 per week, for eight weeks, when unemployed. The qualifications for membership are a moral and professional character, and the candidate to be in receipt of a certain sum as salary fixed by the rules.

The following are the names of the several members who are to enunciate their ideas during the present year, and the different subjects they have elected to treat upon:—

Feb. 12 and 26.—"Alterations, and How to Avoid them." Mr. Chisholm.

March 11 and 25.—"Trousers: their General Defects, and How to Remedy them." Mr. Johnston.

April 8 and 22.—"Committee on Style."*

May 6 and 20.—"Riding Habits." Mr. M'Kimmie.

June 27.—"Vests." Mr. Smith.

The vacation for holidays last till the early part of September, when the business is resumed.

Sept. 9 and 23.—"Straight and Crooked Coats." Mr. Goodfellow.

Oct. 7 and 21.—"Committee on Style."

Nov. 4 and 18.—"How to Provide for Variations in the Size of Waist." Mr. Fitz.

Dec. 16.—"Trousers for Corpulent Figures." Mr. Barclay.

Besides these essays, which are read by members located in Edinburgh, or able to attend on these occasions, the members in different parts of the country are invited to forward contributions upon the subjects mentioned in the Syllabus, in order that, although at a distance, the body of members at the several meetings may have the benefit of their individual views on the matters to be investigated.

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* We are not quite clear as to the duties of this committee, but we find by the prospectus that there is a "STYLE COMMITTEE" formed, consisting of six of the members of the association.—ED. GAZ. OF FASHION.

Mr. C. Buchan, of 28, North Bridge, is the secretary, Mr. J. Ferguson, of 27, South Bridge, the librarian of the association, and the place of meeting, 5, St. Andrew Square.

THE WOOL TRADE FOR 1871.

In our extracts last year from the report of Messrs. R. W. Ronald and Sons, of Liverpool, for 1870, we could not disguise the fact that various circumstances had, as might reasonably be expected, combined to exercise a depressing influence upon the Wool Trade of this country. Although these were transitory, the mischief, so far as sellers were concerned, was done; while, on the other hand, verifying an old proverb, buyers were benefited by the depression in prices, but the consumption came fortunately to prevent any greater decline than was actually quoted.

In the report for last year the returns are for the first time issued for the whole twelvemonth, instead of eleven months only; this will necessarily affect the various figures which are given.

We are told that "after a storm comes a calm," and, by way of illustration, we learn from the report that "the eventful year just closed has been a very prosperous one for British commerce in general, and as regards the article Wool, even more so than we have had to report for many years past; and, agreeing with the view taken by the *Economist*, we are disposed to attribute the extent to which any favourable expectations a twelvemonth ago have been exceeded, to the combined operation of 'cheap money,' 'cheap corn,' and 'improved credit.' To these influences may also be added 'a restricted supply to meet the *ever-increasing consumptive demand of the country*, and the failure of *larger* importations of Colonial and Foreign Wools to supply a deficit in our Home Clip.'"

This deficit is easily accounted for by the returns of the number of sheep in this country, or what is termed the Home Stock. From the statistics published it would appear that while in 1869 the number was 29,538,000, in 1870 it only reached 27,133,000, showing a falling off of 2,405,000. Under these circumstances it will scarcely be wondered at that Domestic Wools advanced from 15d. to 27d. per lb., the price at which they now stand, "a point never reached (except in 1865, and then not so rapidly) for more than a quarter of a century. In Colonial and Foreign Wools the advance, though not quite so striking, is also almost unprecedented."

According to the Board of Trade returns, they show an increase in the Imports of Colonial Wools of nearly 16 million pounds, and 49½ million pounds (or *more than double* the imports of 1870) in Foreign. On the other hand, the Exports were greatly in excess of those of 1870, as no less than 42½ million pounds more of Colonial and Foreign, and nearly 3 million pounds more of Domestic Wools, were sent abroad last year, thus reducing the actual increase to about 20 million pounds more wool left for Home Consumption than in the preceding year.

We learn that the ascertained average yield of the Home Clip is 160 millions of pounds, and, as the deficiency is stated at 13 millions, the total supply would only amount to 7 millions of pounds above that in 1870. We have, on the other hand, a considerable amount of what is termed "Pulled Wool;" the importations in 1871 surpassing those of the preceding year by 11,249 bales, the difference between 24,361 in last year, and 13,112 in 1870, against only 6952 bales in 1869.

Towards the deficiency we have named, we find a very significant fact stated in the report, and which goes far towards confirming the general suspicion as to the *basis* of many goods. The article, "Woollen Rags to be Used as Wool," also shows a considerable increase in the imports, an excess of 13 million pounds over 1870, in which year they figured for 38½ million pounds, so that a not inconsiderable amount of this article evidently finds its way into the market for some purpose or other. Let us be charitable, and hope it principally goes for the manufacture of other goods than cloth.

In the account of the exports of woollen yarns and woollen manufactures, we have a highly gratifying picture of the business of the past year under this head, for we are informed that there was an increase of 25 per cent. last year over 1870, or £31,635,708, against £25,265,923 and this *in addition* to the home trade. "This will account for the uninterrupted activity that has prevailed throughout the year in all the principal woollen manufacturing districts, employing *not only all existing machinery, but calling for new to an extent beyond what machine-makers have been able to supply.*" The new year has also opened with every prospect of the present activity in the Wool Trade being maintained.

In Australian and Cape Wools there was a slight increase in the importations during the year, not amounting to more than 3 per cent. The continuation of the war exercised a prejudicial influence on the demand for fine wools, and it was not until towards the conclusion of the second series of sales in February, when the growing certainty of peace induced almost the usual number of French buyers to attend, that the foreign element was efficiently represented. Stocks were generally in small compass in the hands of consumers, and all kinds were in good request.

In what are known as snow-white capes a very spirited bidding took place by large purchases on American account, which, coupled with the large transactions by French buyers, who appeared to have quite recovered their usual elasticity, had the effect of causing an animated competition, and led to an advance of 1½d. per lb., which was well sustained throughout the auctions.

Later on in the year we learn that, although the quantity offered for sale was very large, as it was found by manufacturers that the supply was not in excess of the demand, a very large quantity being bought for export, the prices reached an extraordinary point—about 30 per cent. above those quoted at the commencement of the year.

We are informed by the report that the imports of ALPACA and MOHAIR showed a *considerable increase* in the first over the preceding year, and on the latter *an enormous* increase. Prices which opened with the year, 2s. 9d., 3s. 4d., to 3s. 5d. respectively, rose to 3s. and 3s. 10d. per lb. A fluctuation subsequently took place, and a corresponding reduction in the quotations, but Arequipa Alpaca may be said to be worth 2s. 11d. per lb. at the close of the year, and average Mohair 3s. 8d. per lb.

In DOMESTIC WOOLS, spinners, to be more independent of the new clip, bought freely at the beginning of the year, and prices ran up 20 per cent. Stocks, which were in some instances of three or four years' accumulation, were by this move entirely cleared out. The demand at the sales from June to August "presented a spectacle rarely witnessed in the same degree at any previous period. Many spinners, foreseeing that the trade would be dependent until the next season on one year's clip, went in and bought directly from the farmers. The course of the market since, aided by a large export demand, has been one of extraordinary buoyancy, and while prices testify to *an advance of* 50 *per cent.*, the year closed *with stocks in very restricted compass, and firmly held at hardening prices.*"

The following are the prices realized by the wools from the different parts of the world. We give the highest prices for the best descriptions:—

	Per lb.			Per lb.	
New South Wales, scoured .	1s.	8d.	to	2s.	7d.
Port Phillip, do.	1	8	,,	2	8
Van Dieman's Land, do. . .	1	4	,,	2	0
South Australian, do. . .	2	0	,,	2	2
New Zealand, do. . . .	1	9	,,	2	6
Cape of Good Hope, do. . .	1	9	,,	2	4
East India, white	0	10½	,,	1	7¾
German, Hungarian fleece .	1	2	,,	1	7
Portugal, Oporto fleece . .	1	6½	,,	1	8
Spanish, R.	1	9	,,	2	1
Canadian, fleece nominal . .	1	6	,,	2	2
Alpaca	2	8	,,	2	11
Mohair	3	8	,,	3	9

NEW FORM OF "ULSTER" COAT.

On one of the plates issued with this month's number, we publish an illustration of a style of Over-coat made up in Paris, which, without being a copy of the "Ulster," bears some resemblance, to it in character. We are, of course, aware that the Great-coats worn by many officers in the French army, present much the appearance of this coat, so that the charge of plagiarism cannot be laid to the account of our friends in Paris.

It will be observed that the upper part of the back—in a "yoke"-shape piece—is cut to fit, and the fulness is confined to the lower portion. The belt is short, proceeding only from the side-seam, and contracting the back only, leaving the front of the coat to all appearance like an ordinary "sac."

The Frock Great-coat represented on another plate, is cut to the same style and proportions as that we illustrated in a recent number of our work, but made with a bold roll-collar, instead of the ordinary shaped collar and lapel. The addition of a velvet roll, and deep cuffs to match, give an elegant appearance to this style of walking Over-coat. The edges may be bound with velvet, or finished with a broad braid sewn on flat. This style is well adapted for a blue dress beaver.

On the other figure, on the same plate, is shown a favourite form of driving-coat, made in drab beaver or milled cloth. It is single-breasted, and cut very full, so as to hang in graceful folds. The buttons are placed three inches from the edge. The collar is low in the stand, and made so that the whole can be turned up. The sleeve is wide, and made with two holes and buttons at the hand. There is a small pocket on the top side of the left sleeve, with a flap. Pockets with deep flaps across the fronts of the skirts, and one outside the left breast. Edges double stitched, the rows a little distance apart. The coat is lined with a checked horsecloth in bright colours.

The Over-coat illustrated on the figure of a little boy is original in its construction. The forepart and back are cut very full, and a wing sewn on, which is left open at front so as to admit of the arm being passed from underneath. There are buttons and holes, or loops and olivets, at front. A small narrow collar. The coat is edged with a broad braid to match.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1566 and 1567.

Diagrams 1, 7, 8, and 11, are the pattern of a lady's fitting jacket for out-door wear.

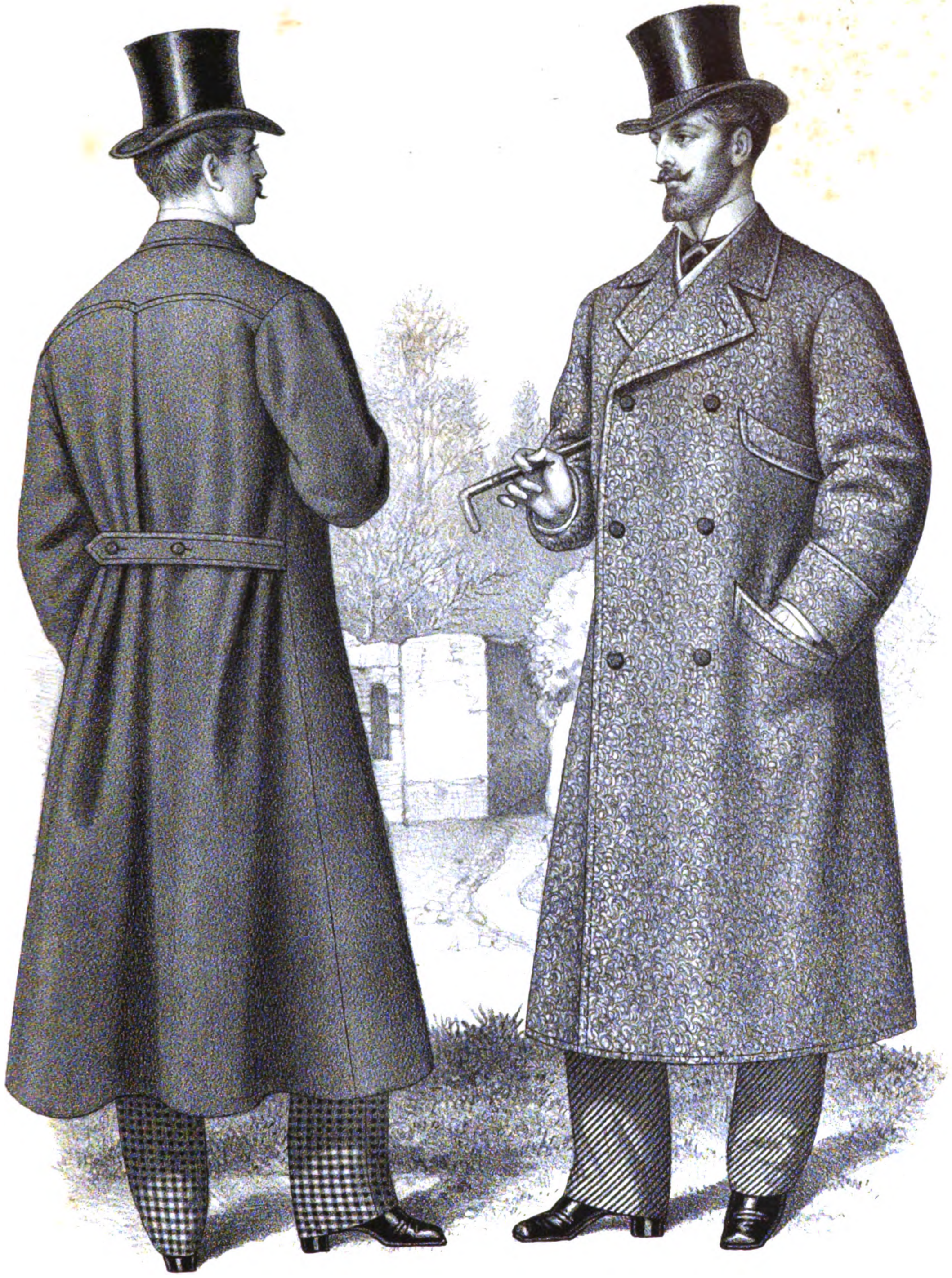
We have noticed for some time past a greater demand than usual for ladies' jackets, and have, from time to time, kept our readers supplied with patterns of various styles. As well as jackets hanging loosely from the figure, a fitting shape has been more or less worn. One that would define the figure, and at the same time sit freely without confining the body. The pattern we now publish in diagram, corresponds exactly with the description, and combines all the essential qualities desired.

Under the supposition that articles with some little substance will generally be made up in this style of jacket, we have made the necessary allowance accordingly. There is a difficulty in obtaining a perfectly fitting jacket to the body, and possess the requisite ease over the hips, without the skirt or lower part being cut separate to the body. This is easily understood, if we take into account the anatomy of the female figure. We have the fall in the waist, then the rise of the hips—the difference in the size of the two is so considerable. The plan shown on the diagram of the forepart affects the desired object, as, while the fishes taken out under the bosom reduce the jacket at the small of the waist, they give the amount of spring requisite on the bottom-edge. The sleeve (diagram 11) is cut wide at the bottom and long at the hind-arm.

Diagram 2 is the pattern of a pair of trousers forwarded to us by a correspondent, writing under the name of "Melrose," to illustrate his plan of cutting the two top-sides. We refer our readers to his communication for an explanation.

Diagrams 3, 4, and 5, illustrate the system of cutting a boy's jacket, communicated by "Amicus," and described in his letter.

Diagrams 6, 9, and 10, are the pattern of a style of morning-jacket, which presents some difference in character to the forms usually made up in this country, and is for that reason the more acceptable by our readers, on the score of variety. The sleeve is cut with a hind-arm seam only. We have extracted this pattern from the work of our contemporary at Dresden.



Lacour & Cie dessts

February 1872.

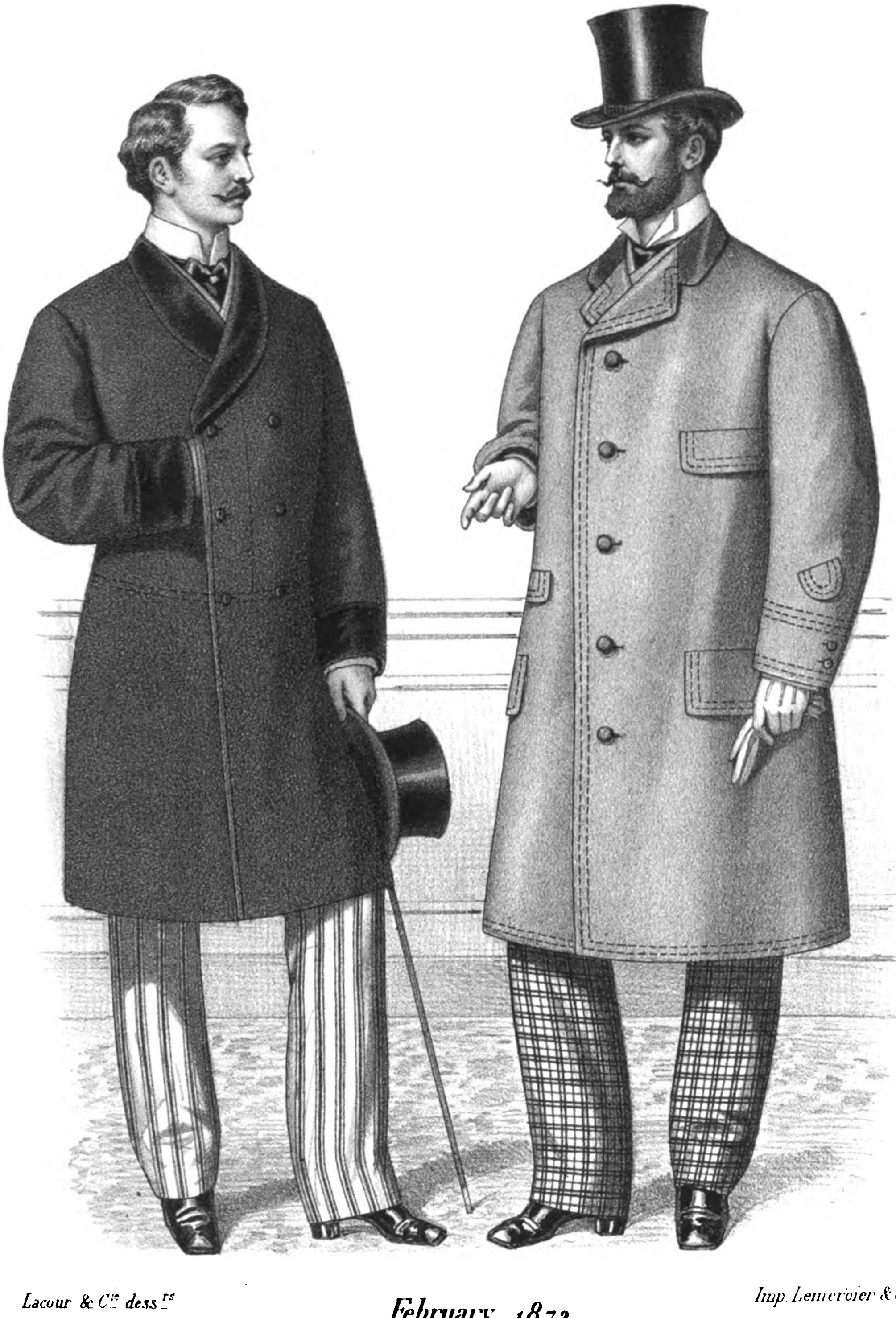
Imp. Lemercier & Cie Paris.

GAZETTE OF FASHION.

EDWARD MINISTER AND SON

8, Argyll Place Regent Street

London, w.



Lacour & Cie. dessrs

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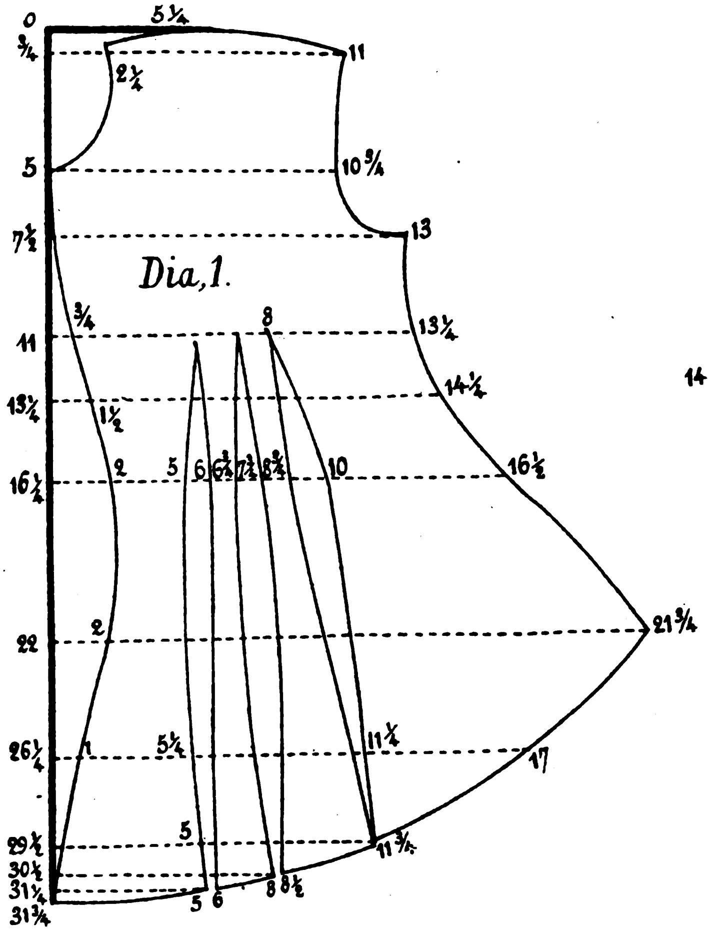
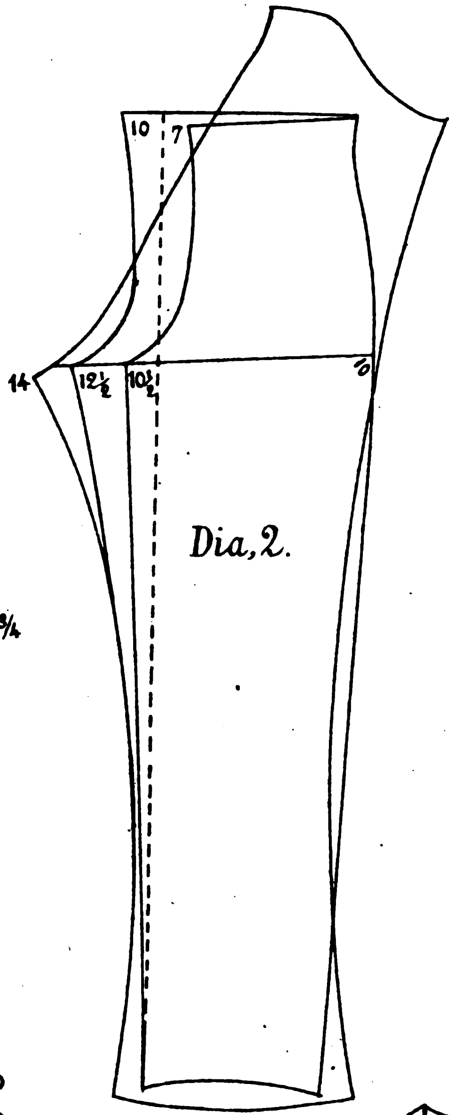


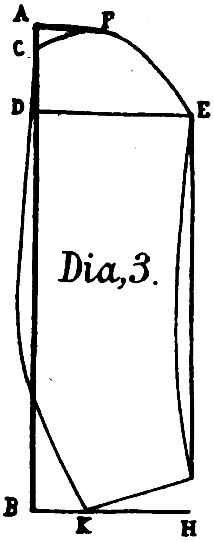
Dia, 1.

0
5¼
¾
2¼
11
5
10¾
7½
13
¾
11
8
13¼
13¾
1½
14¼
16¼
2
5
6
6¾
7½
8¾
10
16½
22
2
21¾
26¼
1
5¼
11¼
17
29½
5
11¾
30½
31¼
31¾
5
6
8
8½

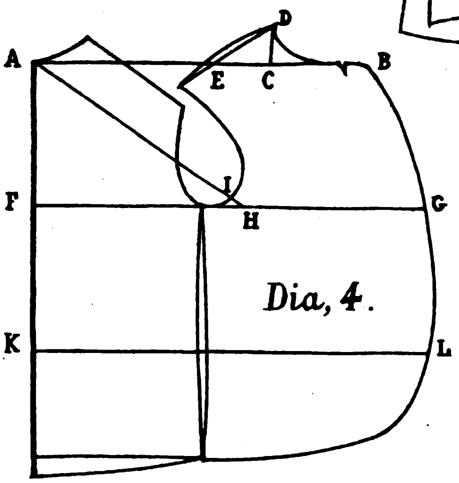


Dia, 2.

10
7
14
12½
10½
10

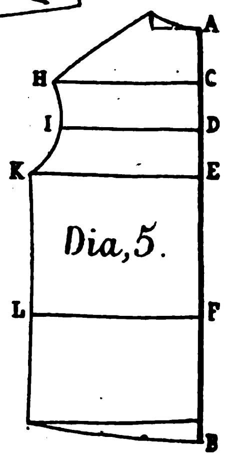


Dia, 3.



Dia, 4.

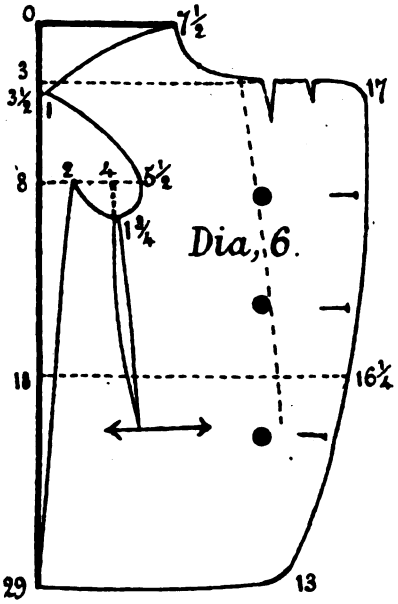
D
A
E
C
B
I
F
H
G
K
L

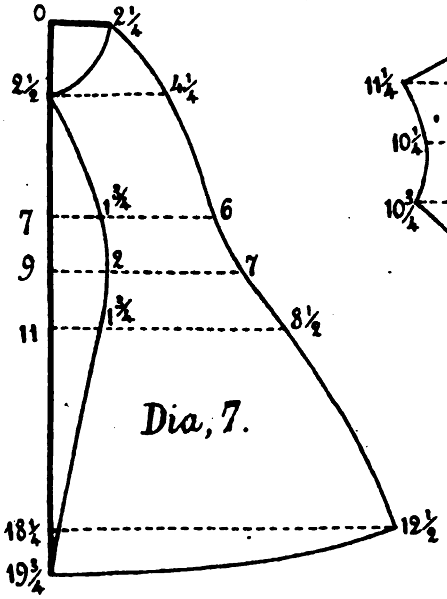


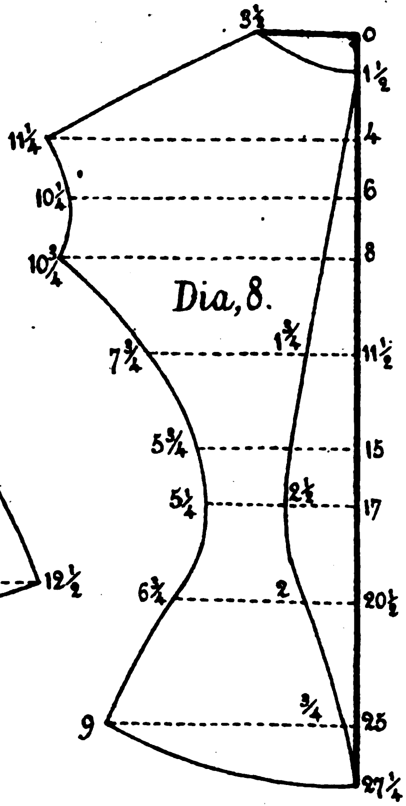
Dia, 5.

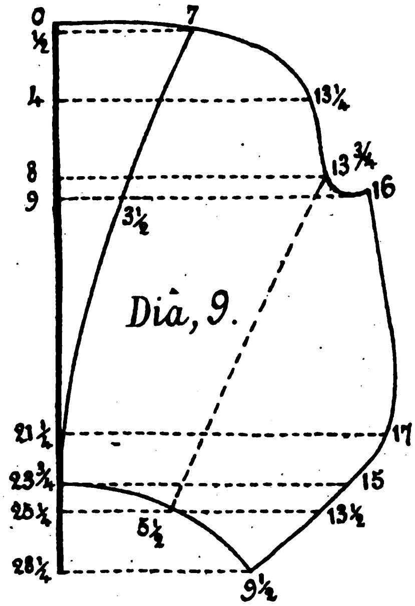
A
H
C
I
D
K
E
L
F
B

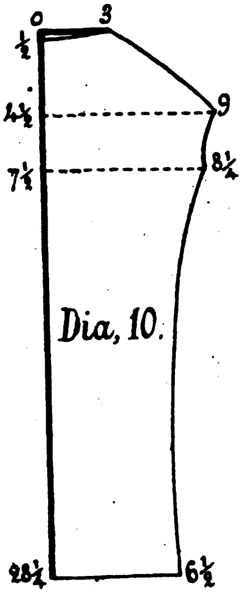
G.C. Minister.

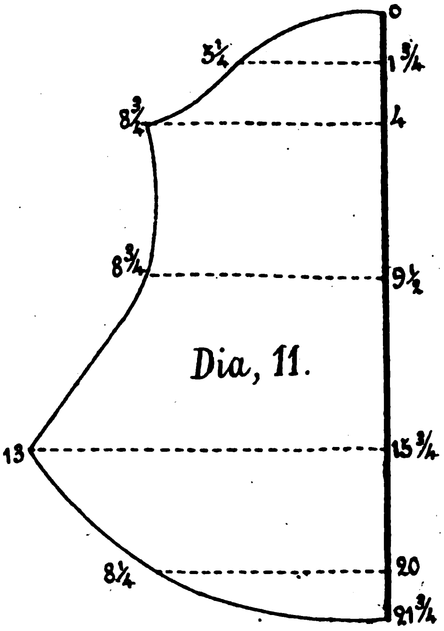

Dia, 6.
0
7½
3
3½
1
17
8
2
4
5½
1¾
18
16¼
29
13


Dia, 7.
0
2¼
2½
4¼
7
1¾
6
9
2
7
11
1¾
8½
18¼
12½
19¾


Dia, 8.
3¼
0
1½
11¼
4
10¼
6
10¾
8
7¾
1¾
11½
5¾
15
5¼
2¼
17
6¾
2
20½
¾
9
25
27¼


Dia, 9.
0
7
½
4
13¼
8
13¾
9
16
3½
21¼
17
23¾
15
25¼
5½
13½
28¼
9½


Dia, 10.
0
3
½
4½
9
7¼
8¼
28¼
6½


Dia, 11.
0
5¼
1¾
8¾
4
8¾
9½
13
15¾
8¼
20
21¾

Imp. Michelet, 6, r. du Hazard, Paris.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 311. March, 1872. Vol. 26.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

PLAN FOR ALLOWANCE FOR *DRESS* IN TROUSERS.

Edinburgh.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

I feel much flattered by the kind remarks of your correspondent, "Watchful Eye," on my long connexion with your valuable magazine as a contributor to its pages, and beg to thank him for the friendly estimate he is pleased to form of the value of my communications. To me the task has always been a source of pleasure and a real labour of love; and I shall consider myself amply repaid if, by anything I have written or done, I have been the means of benefiting others belonging to our profession. While, however, acknowledging your correspondent's courtesy, I must differ with him in the conclusions he has arrived at.

With a conviction that I understand what is really required, I cannot bring my mind up to his standard of perfection. I am sorry I cannot say *aye* to "*Eye;*" I may, perhaps, be over "*Watchful.*" Be that as it may, what he considers perfection is to my eye brimful of defects, otherwise I should not now be troubling you.

My last diagram was merely intended for a skeleton, to be clothed from time to time as opportunities presented themselves, whenever I found myself—as I now feel—prepared to proceed.

In starting, I may, perhaps, remark that the pattern I now send you (diagram 2), is no fancy sketch, but is copied from one I cut for myself, and the last of four pairs of trousers I experimented with, so you will perceive that I dread neither expense nor trouble to arrive at the truth. The trousers cut from this pattern are the best I have ever had for style, comfort, or fit. But this is only my own opinion, and I do not want any one to accept the fact on my mere statement. I would rather conviction came from a practical testing. If found to be correct, something will have been gained; if the investigation should not be satisfactory, it will, at all events, point clearly and practically to the fault, and prevent others from slaughtering. My recklessness is such that I never disturb myself about killing. If the angles are found to be at fault, the style defective, or a lack of general comfort, I set to at once to find out the cause, and never rest until I have discovered it, and have constructed a system which will cure, or, at all events, lessen the defects.

Like "Watchful Eye," what I present to you is the result of my own dearly bought experience; let others who would like to see our profession ranked as a science, carry on the investigation, and become learned in it; and I see no one more able than our friend "Watchful Eye." He appears to have a thorough knowledge of our profession, and to be blessed with the gifts of care and caution, both of which qualities are perfectly foreign to my character.

As I am about to retire from the field, I will leave him my mantle. He will start with double vigour, and lead the rising generation to the promised land.

The system by which the pattern (diagram 2) is produced, is almost the same as that I lately sent you, and which you published in your January number, with the exception of that part which refers to the *dress*. As that system was so recently before your readers, I need not refer to the directions which accompanied it in your pages, but will confine my remarks to the nature of the *dress* and to the provisions to be made for it.

I feel the more inclined to lay my views before your readers, as just now some little attention appears to be given to the subject.

I perceive that one of your correspondents ("Melrose") has presented you with his experience. There does not appear to be much real difference between him and me—rather, two ways of arriving at the same end, each one apparently taking his view.

I should be glad to see others enlisted, and each aspirant giving us his own experience; by that means something bordering on perfection in trouser-cutting might be obtained.

I find the *scrotum* or *sac*, which forms the receptacle for the *testicles*, with the *penis* as an appendage —and which tailors designate by the term *dress*— with its root at the bottom of the abdomen, suspended between the thighs fairly in the centre. The circumference is about 9 inches, and 3 inches in diameter; 1½ inch on each side of the centre of the abdomen. Before the *undress* side can be considered a fit, 1½ inch must be taken out to keep clear of the *root*, and the *dress* so contrived as to make up the difference. The *undress* is formed by the measurement of the *scrotum*.

From the point I in the system, or O on the diagram in the present number, mark to X, 1½ inch; from O to I on the pattern, mark up 6 inches; draw a line square, and form the fork, running the line carefully up towards the top of the fall-seam. By this plan, the seam will always be retained in the centre of the body, or it can be cut according to "Melrose's" plan, as may be preferred.

You will perceive that the leg-seam of the *dress*-side has an independent direction of its own. Instead of running it into the *undress*-side leg-seam at the knee, I continue it down to the bottom to the same width marked at the top. By that means straight lines only are used. The centre line is changed from B to F, and the leg-seam from A to G.

Instead of the *dress* being conspicuous between the knee and the fork, it is so far disguised, and gives to the trouser a straighter hang, affording more freedom.

The *undress*, constructed as shown on the diagram, requires the front-edge to be shorter from the fork to the top of the waistband, enabling a greater length of seat to be forthcoming.

Although somewhat different in arrangement from what is in general use, my plan I conceive is worth a trial. As the pattern is carefully drawn out, I will leave it to tell its own tale, and to fight its way into public notice.

The measures are 45½ side-seam; leg-seam, 35; 16 waist; 19 seat.

Although the difference I make between the *dress* and *undress* sides may appear greater than some of your readers may be in the habit of allowing, if I mistake not, it is not more than would be taken out by Mr. Reeves's system. That gentleman takes off part of the *undress* side, making it up by the *dress;* while I have followed, as nearly as may be, the formation of the abdomen, keeping clear of the root of the *scrotum.* If less is taken out, the *undress* side will require to be stretched out well, so that it becomes part of the *dress.*

In the beginning of this year I came across a system by Mr. Glencross, of New York. I was rather pleased than otherwise to find how very little difference there was between us as to the mode and principle, and I thought how easily he and I might exchange cutting-boards without the customers noticing the change. He is much and deservedly respected by his countrymen, and long may he continue to waft his thoughts and experience across to this side of the water.

I am, dear Sir,
Yours very truly,
JOHN ANDERSON.

Lincoln.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

SIR,

As one who takes an intense pride in trouser-cutting, you will, perhaps, permit me to express my entire approval of Mr. Anderson's trouser system, as published in your number for January last. Indeed, arrived at by a different and somewhat less complicated process, the trousers I produce are very similar.

For my part, I think it needless for your correspondent to offer one word of explanation for the straightness of his leg-seam, since every particle of his expressed opinion is in strict accordance with my ideas as to what a pair of good-fitting trousers should be for a thin but well-made figure. I have drafted out Mr. Anderson's system, and consider it as perfect as a mere system can be. As to the dodge, if I may so name it, at the top of the under-side, it, too, is a genuine good idea, quite characteristic of the man. I have long produced a similar effect, by altering the shape of the seat-piece, as you will perceive on the draft I send you (diagram 13).

In some provincial trades, tailors—owing to, as a rule, large figures, and the necessity for economy—are compelled to cut trousers with seat-pieces. In order to prevent four seams running one into the other, where a V is usually taken out, I take a fish out of the under-side, and cut the under-side across, as shown in the pattern, hollowing the bottom-edge of the upper part a little, as also a little on the edge between the edge of the fish and the side-seam. When joined, and carefully worked up by the journeyman, the effect is, in the first place, to give ease over the rise of the ribs; and, secondly, to allow the trousers to fit in neatly to the hollow of the body. Should my draft be deemed acceptable to your columns, I willingly tender it for your readers' criticisms, and will, if desired, on a future occasion, give the system by which I produce my trousers.

In conclusion, I beg to offer to Mr. Anderson my best thanks for this and all his previous contributions, which it has been my good fortune to read and study with profit and interest.

Thanking you for a portion of your valuable space, I beg to subscribe myself,

Yours very obediently,
T. H. HOLDING.

MILITARY UNIFORMS.

IMPORTANT ALTERATION IN THE MESS-JACKET AND WAISTCOAT FOR OFFICERS OF THE INFANTRY REGIMENTS.

An alteration of some importance in character has just been effected by the authorities at the War Office, in the mess-jacket and waistcoat worn by officers of the Infantry regiments.

The several ranks are in future to be denoted by the distinctions on the sleeves, where hitherto there has not been any difference made in this respect, but one uniform style adopted. The shape of the waistcoat has undergone equally as great a change in style, as, instead of the short neck, and the front fastened from top to bottom, we have in the new regulations an open waistcoat, cut in the style of those usually worn without a collar, and not to fasten higher than to about level with the top of the side-seam, no specified height being named.

As the new regulations apply to all Infantry regiments alike, we have the advantage of one uniform style throughout this branch of the army, in the place of so many different arrangements in trimming when the question was left to the taste of each commanding officer.

We have the pleasure to publish, for the information of our readers, the full particulars for both garments:—

Mess-Jacket.

Scarlet cloth—same shape as before—edged all round with gold braid; gilt studs down the front, and fastened with hooks and eyes. A gold braid loop inside, at the end of the collar. On each shoulder a gold round cord, double (and sewn together, not twisted), with a small regimental button. Low collar, rounded at front. Jacket lined with scarlet. Collar and pointed cuffs the colour of the regimental facings, and trimmed with gold braid according to rank.

Distinction of Ranks.

Collar.

Colonel and Lieutenant-Colonel.—Edged all round with gold braid, with a row of single eyes along the top. Gold collar ornaments according to rank.

Major.—As for colonel, stars in gold.

Captain.—Edged all round with gold braid.

Lieutenant.—As for captain.

Distinction on Sleeves.

Colonel and Lieutenant-Colonel.—A row of gold braid on top-edge of cuff, and another, above five-eighths of an inch apart, terminating in an Austrian knot. A row of single eyes on the top row of braid, and another under the lower row, and an ornament on the cuff.

Major.—As for colonel, but omitting the *lower* row of eyes.

Captain.—Two rows of gold braid, with Austrian knot, but without any eyes. Ornament on cuff, as for other ranks.

Lieutenant.—One row of braid only and Austrian knot, and ornament on the cuff.

Depths from top of Austrian knot to bottom of sleeve:—

Colonel, lieutenant-colonel, and major.	10 inches.
Captain	9 „
Lieutenant	8 „

Particulars of jacket for Sub-lieutenant:—

The jacket edged with white cloth; gilt studs at front, braid loop and shoulder-cords.

The collar of colour of regimental facings, rounded off at front, and edged along the top with white. Pointed cuff to match the collar, simply edged with white. One inch and three-quarters deep at back; five inches to top of point.

Mess-Waistcoat

to be of the same colour as the regimental facings, except in corps wearing yellow, in which case *scarlet* may be worn.

French-cut style of front, edged with gold braid; gilt studs at front. Pockets trimmed with gold braid on both edges, a "crow's-foot" turned at each end, and at top and bottom of centre. An eye formed at bottom of the front-edge. The same style of waistcoat and trimming alike for all ranks.

In order to render our description of the new regulations more complete, we have given drawings of the different styles of trimming the sleeves, which will be found represented on the sheet of patterns in diagram issued with the present number of this work.

Diagram 4, illustrates the regulation for trimming the sleeve of a mess-jacket for a colonel or lieutenant-colonel.

Diagram 5, represents the sleeve as ordered for a major.

Diagram 12, illustrates the style of trimming for the sleeve of a captain.

Diagram 16, for lieutenants.

Sub-Lieutenants in the Army.

PARTICULARS OF REGULATION FOR UNIFORM.

Cavalry.

The tunic, stable-jacket, pantaloons, and overalls, to be of the pattern worn by the other officers of the regiment; but without lace or braid, except in the Hussars, the sub-lieutenant of which will wear the tunic braided as for staff-sergeants. The stripes on the pantaloons and overalls to be of cloth. Sub-lieutenants will not be required to provide themselves with the blue frock-coat, dress-belts, pouch, sword-knot, or sabre-tash; except in the Hussar regiments, where they will wear the same as worn by the other officers.

Infantry.

Tunic and patrol-jacket to be the same as worn by other officers, but without lace or braid. Stars on the collar of the tunic, and shoulder-cords. The patrol-jacket to be bound only with braid. Mess-jacket and waistcoat as described in the notice of the alterations.

The dress-trousers, belts, and sash, not to be worn by sub-lieutenants.

In other respects, the dress of sub-lieutenants, both of Cavalry and Infantry, is to be the same as for officers generally.

HER MAJESTY'S LEVÉES.

The first Levée for the season will be held by H.R.H. the Duke of Edinburgh, on behalf of Her Majesty, at St. James's Palace, at two o'clock P.M., on the 6th of this month.

The *New* style of Court-dress for Civilians was illustrated on one of the plates, published with the June number of this work for 1871, together with a pattern of the coat, full particulars of style, and instructions for making up.

As we had an extra number of copies printed, for that particular month, a few are left on sale.

EDINBURGH FOREMAN-TAILORS' MUTUAL IMPROVEMENT ASSOCIATION.

In our last number we noticed the receipt from the Secretary of the above Association, of a list of subjects for discussion at the weekly meetings of the members, and made a few comments on the great usefulness of such institutions when properly carried on. We have since been favoured with a copy of a paper recently read by Mr. Ferguson, "On Observation: Its Relation and Value in the Art of Cutting."

We regret that our space will not admit of our publishing the remarks of the author of the essay *in extenso;* we will, however, so far as our limits will allow, lay before our readers a portion of the paper, selecting those observations which more immediately affect our particular profession, and are calculated to interest the general body of our trade.

Mr. Ferguson opened his address by referring to the immense importance of the members of our trade in its influence on society at large, and illustrated its action by a repetition of the old saying, "The tailor makes the man," but put in much stronger terms, as our readers will judge from the language he uses: "On earth there is nothing great but man, and man derives all his relative greatness from clothes. The tailor is the real and the most popular of all philosophers."

Ill-natured and prejudiced critics might be disposed to question the truth of this statement, and inclined to attribute the effect to other causes; and might even go so far as to place some of them in antagonism to dispute the superiority of man over other works in creation.

In spite of our regret not to be able to favour our readers with the introductory portion of Mr. Ferguson's essay, as we feel sure it would highly amuse them, and they could not but admire the enthusiasm with which he is inspired in his ardent love for his profession, we pass on to the other portion of his observations, which, as we have stated, are more immediately connected with the subject which he discusses. Although we are inclined to differ from some of his conclusions, our readers will find matter well worth their consideration in the author's remarks, and agree with him in many of his statements and views, which prove him to have given some study to the question in its various bearings. We return to his lecture.

"The varieties in physical development which the human figure presents, constitute the principal reason for the profession of a cutter being called into existence. Were there but one uniform conformation, the necessity for the exercise of any talent on his part would never have been discovered, or certainly his occupation would not be ranked as an art. There are as many varieties in the formation the human figure as in the physiognomy of the human face, and as there are no two faces strictly alike, neither will any two figures be found to correspond exactly.

"These variations in the human form arise from natural as well as from artificial causes. The inexperienced eye detects but little difference in the shape, but the cutter, in order to be considered proficient in his profession, must be a keen observer of the human figure. As an artist, he has to embellish nature by art, to conceal defects in the conformation of the body, by combining style, fit, and correct proportion in each garment. To accomplish this task, he requires a keen observation and an exquisite taste.

"It is a very easy process to produce the old familiar ideal 18-inches size, so common in the pages of cutting magazines. Arithmetical calculations will easily accomplish this, but as to the variety of fastidious tastes, and the multitude of defective and deformed figures, 'Aye, there's the rub.' Those who, like Richard III., are sent into this breathing world before their time, scarcely half completed, those are the men who puzzle our professional judgment and observation—who force us to throw aside our 'block-patterns' and extemporize something original for the occasion.

"A cutter may be conversant with no end of rules—he may even aspire to be a *teacher of cutting*—and yet prove a complete failure in the practical application of his art. A military man may *write* forcibly on the art of war, and yet be entirely wanting in the keen observation and genius which constitute a successful general. By a parallel reasoning, I hold that a cutter may be a professional author, and yet be a complete novice in the practical application of his theoretical ideas.

"The first and fundamental idea of a cutter when engaged in measuring a customer, is to determine—not so much by measurement as by observation—under what special conformation the person being measured is to be classified.

"To measure a man 40 inches round the chest, and to draft a 40 inches proportionate coat, are not sufficient to entitle a man to be considered a successful cutter. Should he have failed to notice the particular formation of the body, in its structural inclinations, in its erect or stooping attitudes; the sloping or the squareness of the shoulders, the *forwardness* of the shoulder, or inward inclination of the limb; the flatness of the chest, or the curve of back; the smallness of seat, or roundness of the haunch; and fifty other peculiarities of formation, which might be enumerated, he has then failed in the primary conception and principle upon which success can be achieved. He may possibly succeed—by fitting on, by allowing ample outlets, and by alterations—in reducing the coat to that form which want of observation had prevented him observing at the time he was measuring the customer; but this mode of arriving at a *fit* is what the French term '*essais*,' or mere *attempts* at cutting.

"The plan is universally practised by French cutters, and is repeated four or five times before the garment is thoroughly finished. As our fashions, like our dramas, are principally borrowed from the French, so this mode of cutting, which now prevails to a great extent in this country, has been borrowed from our neighbours.

"It appears to me that by this system of repeatedly fitting on, the talent of the cutter consists more in the correct idea he forms of the effect produced by certain alterations than in the knowledge of a true system of cutting, and that accuracy of observation by which alterations are *intended* to be reduced practically to a *minimum*. Under such a system, it is quite obvious that a want of attention to the principles of correct cutting, and a disregard to that careful observation of the form, which characterized the *old* school of cutters, must necessarily be fostered.

"A coat is *blocked out* under the impression that it will be made all right when fitted on and cut over again. A stranger watching the process of ripping and pressing, and then cutting over again—a process coats cut by this plan have invariably to undergo—would naturally suppose that the customer had never been measured for the coat, and that the cutter had been 'drawing a bow' at a venture. The size and multiplicity of the inlays left on at the different parts would allow of the same coat being made up for a man three or four inches stouter or taller.

"I am well aware that customers are at times exceedingly fastidious in their fancies, and have very indefinite ideas as to style in dress, and that this renders it imperative to the cutter to leave inlays at front and in the length of a coat. These, however, are merely a question of style, and are quite admissible, if for this purpose only. My objection has special reference to the undeniable fact, that when drafting the coat no apparent effort was made to adapt the shape to the form of the customer for whom it was intended. The practice is too common to be denied—*that too many cutters only commence to draft the coat* AFTER *it has been fitted on.*

"All peculiarities of figure are left to be found out when the coat is tried on for the first time, or postponed until the second or third process takes place.

"Now, I affirm that these repeated tryings on, and the expensive alterations they entail, far more frequently indicate a want of professional knowledge on the part of a cutter, than a vacillating judgment or fastidiousness on the part of the customer.

"The same enormous outlets, left on *all coats alike*, and the very identical alterations which *every coat* has to undergo, unequivocally reveal the practice of the *random blocking*, by which they have one and all been produced.

"I decidedly object to these gradual approaches towards a fit, and hold that a careful observation, together with a correct system of cutting, ought to supersede the necessity of these experimental trials to produce one. They most certainly are no evidence of any advance in the profession. As a question of professional policy, this 'blocking-out' process ought unquestionably to be repudiated by all laying any claim to be called cutters.

"It is admitted that the business of a cutter is gradually passing into the hands of mere novices in the trade, who, equipped with a full set of *block* patterns—the production of some other's brains—occupy positions and pocket salaries to neither of which have they any professional claim. Fortified in this opinion, by random blocking, a full baste, and a second and third fit-on, they laugh at the many difficulties which genuine cutters have to contend with. They urge, in defence of their plan, that it is the custom of the trade. Nearly all do the same —produce their coats by 'third and fourth editions, revised and corrected.'

"My personal experience and knowledge of the trade enable me to assert, that the most talented and successful cutters I have met with hold that the first principle in cutting is to *photograph*, as it were, the form of the customer on the mind's eye; and that, as the art of a cutter consists in reproducing this particular form on cloth, his success will depend upon his superior mental faculties and facility to seize the outlines of each individual figure.

"It is said of Cruikshank, the great caricaturist artist, that his restless genius led him to be constantly on the look-out for peculiarities in feature and oddities in dress, and that when travelling in railways and in stage-coaches, he has been known to sketch upon his finger-nails any eccentricity of human nature with which he met. The same ruling passion, and gift of observing the varied conformations of the human frame, and the ability to produce on cloth, garments suited to these makes, constitute the peculiar talent requisite in a cutter, and make him successful in his profession.

"Two cutters, using the same system, have been known to measure a customer for the same description of coat. One succeeds, with perfect ease, in producing a stylish and well-fitting coat; the other, after repeated tryings on and alterations, produces a coat utterty deficient in style, and thoroughly uncomfortable in wear. As they were both produced by the self-same system, how is this difference to be accounted for? The one drafted his coat by the 'free and easy' system of *blocking*, without the least mental effort to notice the formation of the body; while the other observed the peculiarity of form, and had the courage and the judgment to make his rule apply to meet the defects in the customer's figure.

"Several plans of admeasurement have been submitted to the trade, and amongst them some very ingenious in the construction of the method of putting them into practice, as well by means of the common inch tape as by various mechanical contrivances.

"The inventors attempt to entirely dispense with an exercise of judgment, and to reduce cutting or *fitting* to a purely mechanical operation: strapping and buckling men up in instruments, and taxing the patience of the customers for fifteen or twenty minutes while supposed to be obtaining an exact measurement and a thorough knowledge of the different peculiarities in the figure, so as to be able to draft the garment on the cloth with a certainty of its being precisely the shape suitable to the make.

"I have seen some of these appliances tested, and can confidently assert that the ideal theories of the inventors have never been realized. The results have been more uncertain, and the alterations more frequent than by the old and simple system of measurement.

"These mechanical appliances, which are to supersede the judgment and observation of the cutter, have never been received with favour by the trade generally. A rigid piece of mechanism can never produce the elegant style and the graceful touches which are the result of the artistic eye of the cutter.

"The teachers and inventors of these plans assume to be in possession of some great secret, the revealing of which would prove an infallible preventive against all future mistakes and alterations. The ideas contained in these systems have long been known by the trade, but the simple and incontestable fact which *young cutters* equally overlook is, that where one man is found to excel another as a cutter, the superiority of the talent in a great majority of cases is not due to the particular rule or system employed, but to the exercise of an intuitive taste and faculty of observation which require to be constantly cultivated.

"I would venture to say that the most unsuccessful cutters are those who strictly and with a lazy servility follow their rule, and I have known men who have acquired a wide reputation as cutters, who followed no rule whatever. They were a rule in themselves, and the whole secret of their success consisted in their natural tact and keenness of perception.

"A rule is but an instrument in the hands of the cutter, as the gun is in the hands of a sportsman—to be turned to more or less advantage according to the ability of either to use it. I dwell the more forcibly upon this point, as I have heard of cutters who had the very same alterations in all their coats. The side-seams and shoulder-seams were all formed upon one fixed principle by strictly adhering to the instructions.

"The drafting of a garment is not the only point which demands attention — a knowledge of the making-up department, especially in these days of high style, should form a most important element in the professional qualifications of a cutter. The careless pressing of a side-seam, or of the waist-seam of a coat, will alter the form and size to the extent of entailing a heavy alteration. The size of a coat may be considerably reduced by the linings not fitting properly. Cutters with an imperfect knowledge of the trade are unable to account for the altered condition of the coat, and consequently cannot prescribe the necessary remedy.

"At the present day when the talent of the cutter is, in cases of disproportion, so directed to the improvement of the figure, a knowledge of making up is most important to enable him to give the proper directions to the workman to ensure the result he requires.

"The training of a staff of men to carry out his ideas of style, in which V's, pressing, and careful making up are indispensable, should constitute the first duty of a cutter engaged in conducting a smart trade."

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1566 and 1567.

Diagram 1, 3, 6, 7, and 8, are the pattern of a coachman's undress frock-coat, drafted for a man 20 inches breast and 18 inches waist; but the several quantities affixed to the different points will enable our readers to produce the same style of coat for any other size by means of the "Graduated Measures."

Diagram 2, illustrates Mr. Anderson's plan for regulating the dress in a pair of trousers.

Diagrams 4, 5, 12, and 16, represent the style of trimming the sleeves of Mess-jackets for Officers in the Infantry, and show the difference for distinction of rank. They are fully described in our notice of the new regulation for this garment.

Diagrams 9, 10, 11, 14, 15, and 17, are the pattern of the present style of double-breasted frock-coat.

Diagram 13, illustrates Mr. Holding's plan of treating for *dress*, and will be found described in his letter.

FROCK-COAT.

On one of the plates we illustrate the present style of this garment, a pattern of which is included in our collection.

On another plate will be found the illustration of a gentlemanly style of morning-coat, and a very smart out-door jacket for ladies.

COACHMAN'S LIVERY.

On the third plate, we illustrate the style of morning livery most generally worn by coachmen; and as we have given the pattern of the coat in our collection, our readers will form a correct idea of the style.

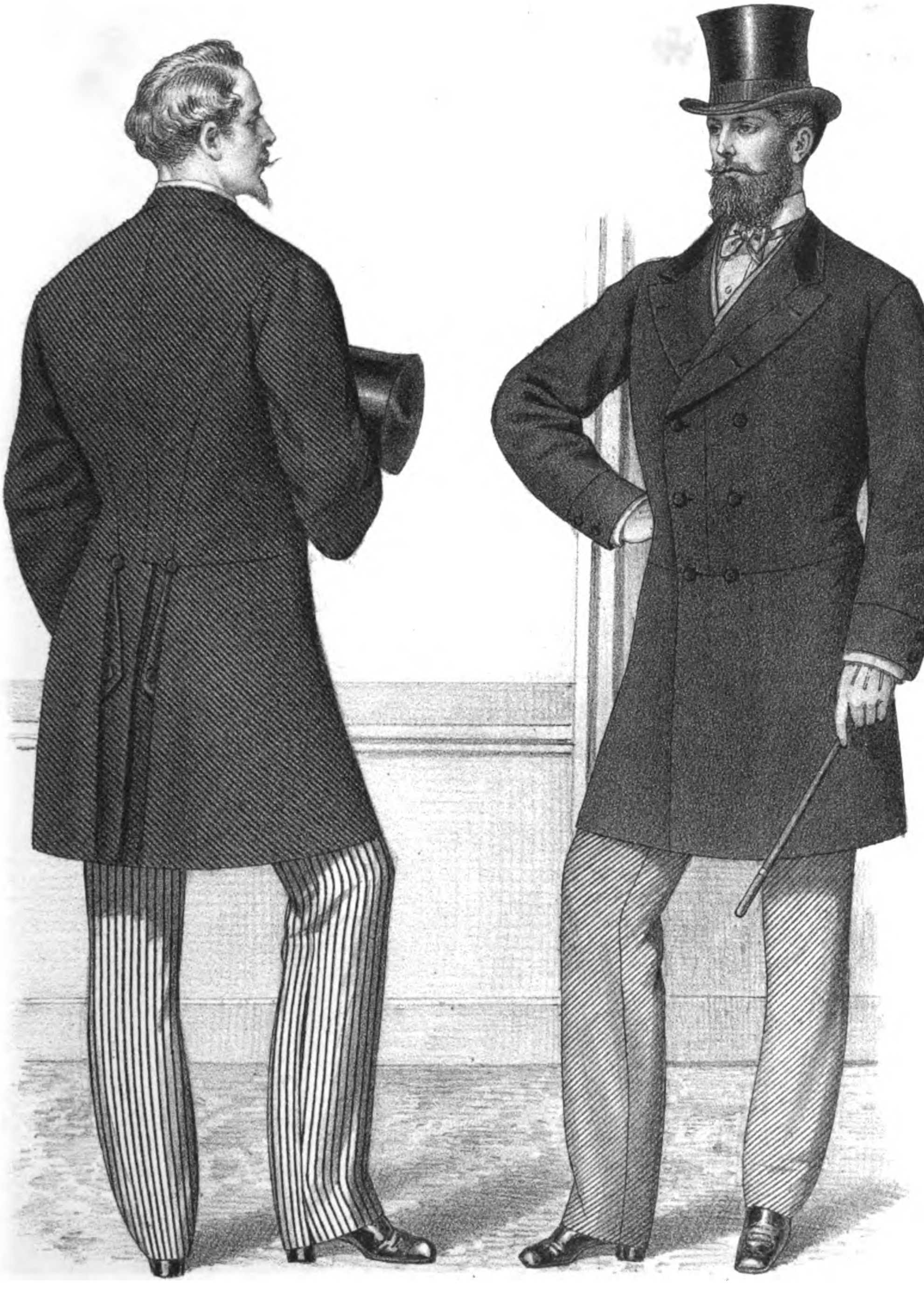
The coat may be made of the colour of the livery or of Queen's mixture, cut long in waist and skirt, six buttons and holes at front of forepart, small turn. End of collar as shown on the plate, or square, to fancy. Plain flaps at the waist-seam, rather deep. Plain sleeve, with cuff, one button and hole in it, and one above. Long side-edges, with three buttons. Crest buttons. Edges stitched raw.

The waistcoat is cut very long and straight at the bottom, and usually with a small roll-collar, and to button up high. The lower button is placed a little distance up, and left unfastened. If made of striped valencia or toilanet, the stripes should run *lengthways;* the sleeves and backs of stout white cotton or brown holland. A plain stand-collar may be worn, if preferred. Crest buttons are generally used to livery waistcoats, but sometimes with mixture they match those on the coat. Breeches of drab cassimere or cord, cut full in the thigh, and to reach well on to the calf. They are made to fit tight at the knee and below to the bottom. They have four pearl buttons at the knee, about seven-eighths of an inch apart, and one in the garter, which is usually cut on. They have "split" fall and frog-pockets.

The gaiters are made of drab cassimere, cut full from the calf to the bottom, and not very large on the foot. Pearl buttons at the side, the three upper ones being smaller than the others, and the same distance apart as on the breeches. The edges are turned in and *double*-stitched, or bound with Prussian binding. Our artist has omitted to show the seam of the tongue; one half is cut *on*, and the other sewn in.

THE REPORT OF FASHION.

We beg to intimate to the trade generally, that the copy of the above work for the approaching seasons will be published towards the end of the present month. The character of this work is so well established, that we need not refer to its contents, but that there may be some few of the patrons of our monthly work who are not acquainted with the difference between it and the "Report." For their information it will be sufficient to state that the latter work comprises a large plate of twenty-three figures, beautifully coloured, illustrating the newest styles of dress in every variety for the season, patterns in full size, and collection reduced to scale; and a copious letter-press description of the newest goods selected from the leading houses, and all necessary particulars for making up. For further details we refer our readers to the advertisement on the cover.



Lacour & Cie dess. *March 1872.* Imp. Lemercier & Cie Par.

GAZETTE of FASHION.

EDWARD MINISTER AND SON

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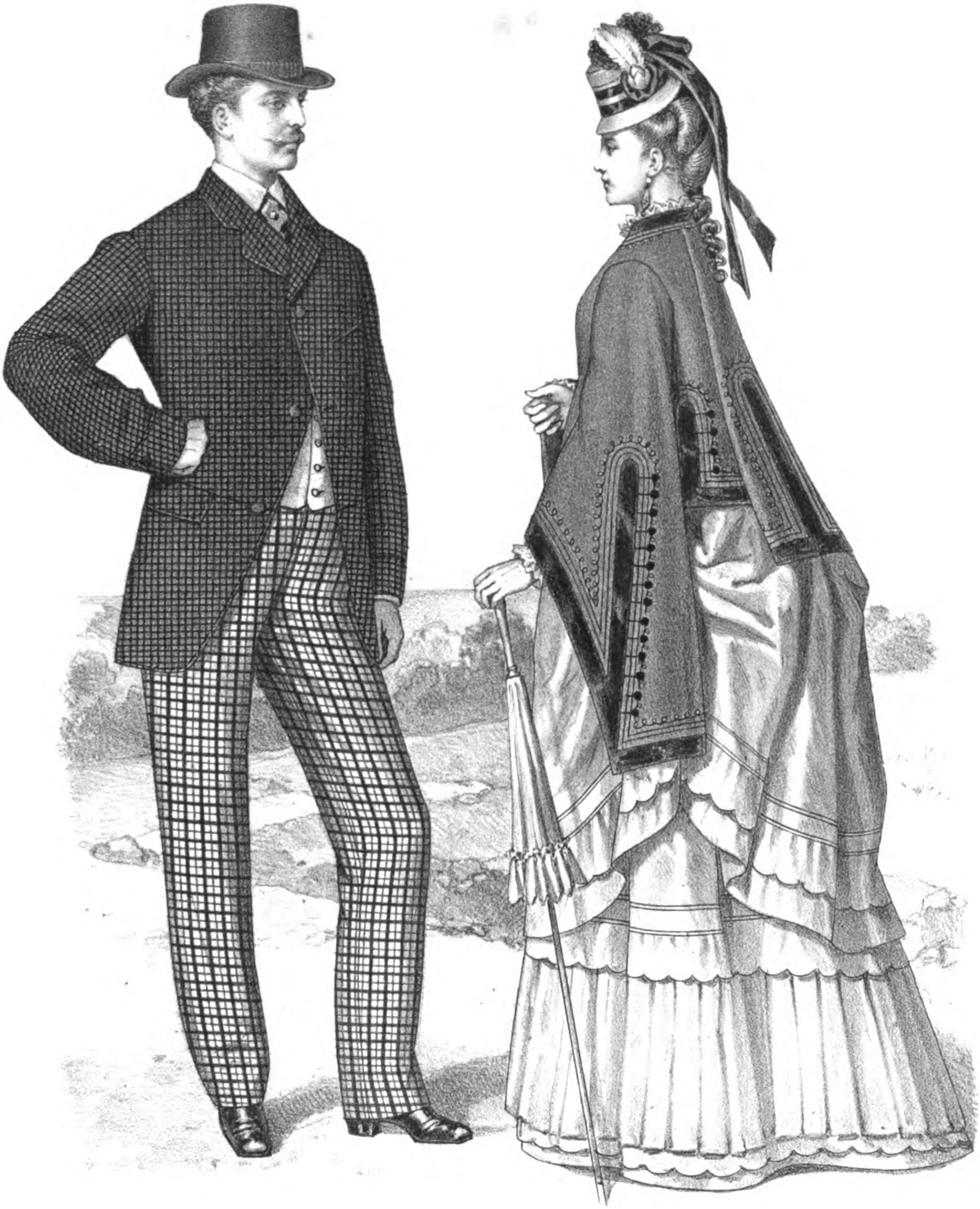

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GAZETTE of FASHION.

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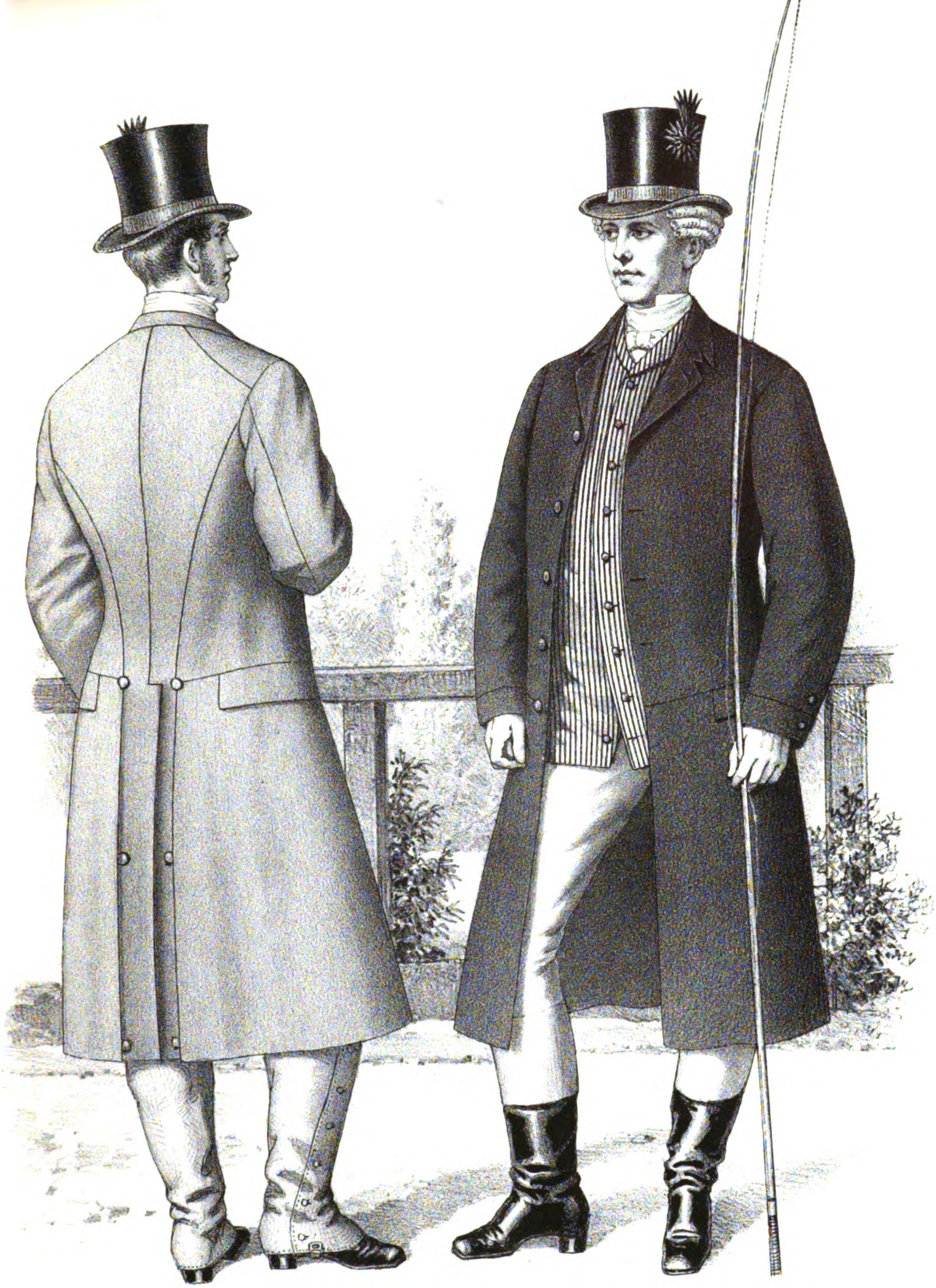

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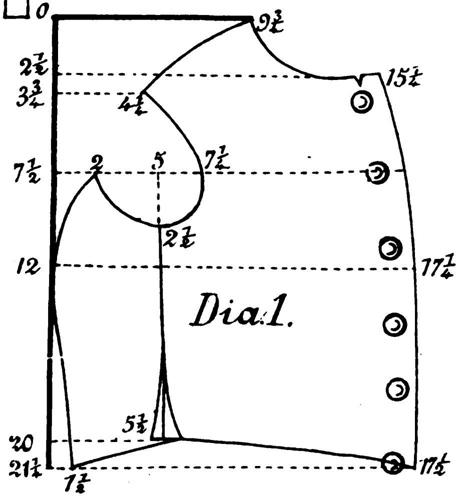
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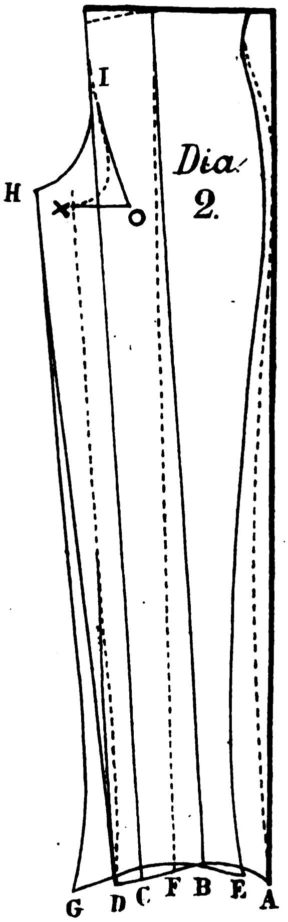

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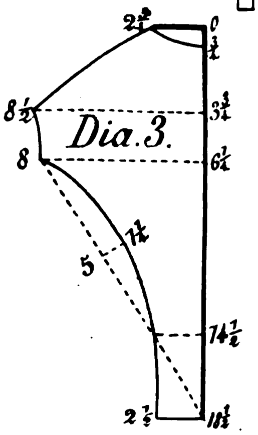
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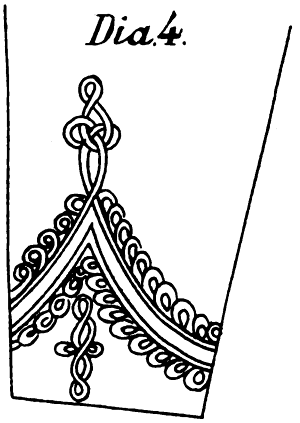

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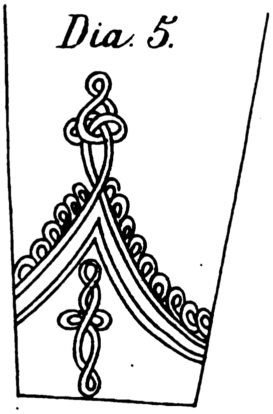

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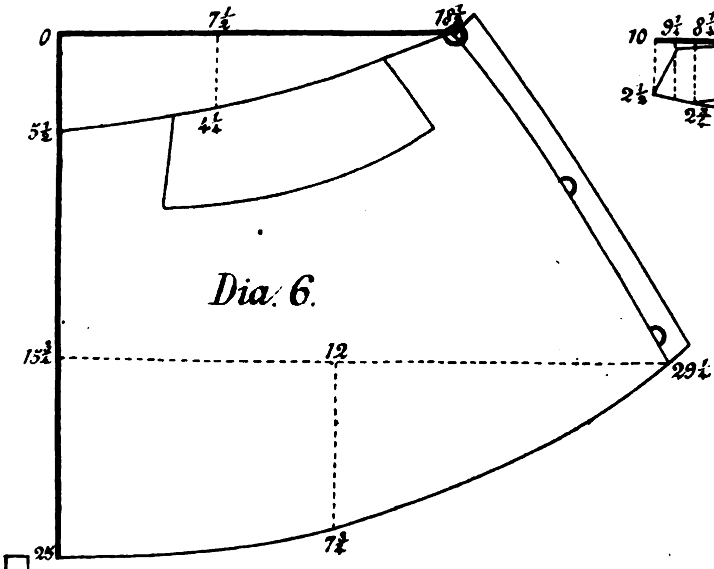
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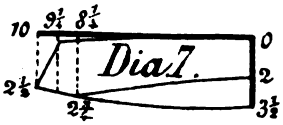
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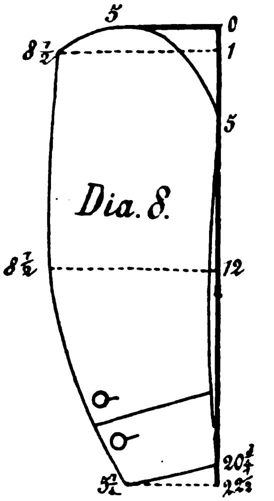
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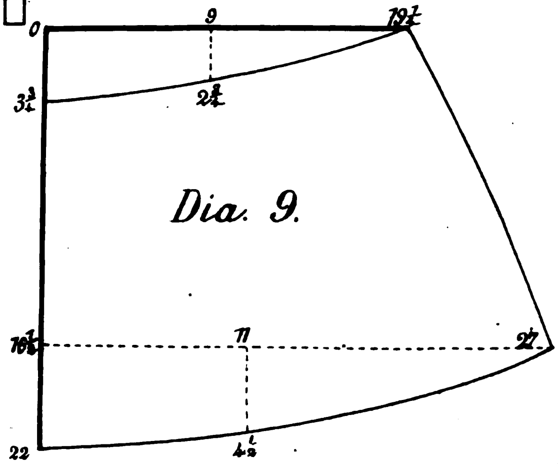
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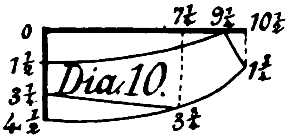
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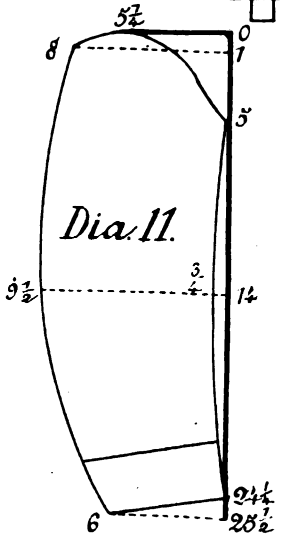
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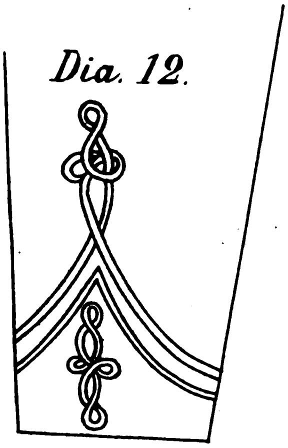
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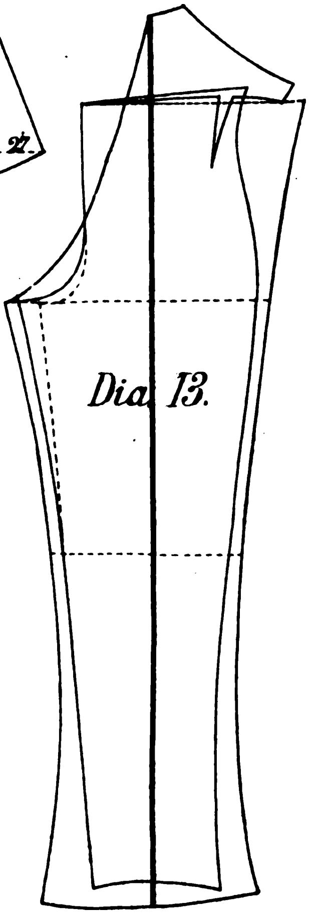
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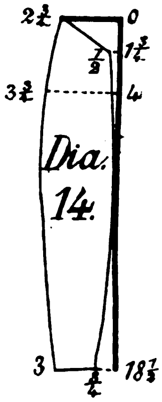
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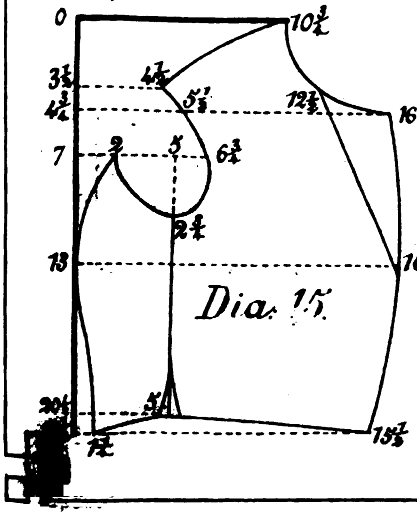
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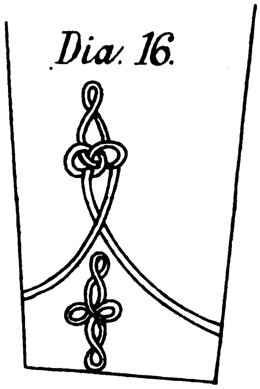
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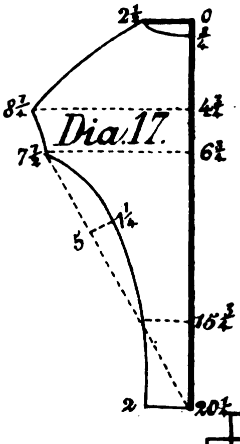
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Paris. Lith. Michelet, 6, r. du Hazard.

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 312. APRIL, 1872. VOL. 26.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

TO THE EDITOR OF THE "GAZETTE OF FASHION."

DEAR SIR,

I was very much gratified by the perusal of Mr. John Anderson's reply to the communication I sent you, and which you published in your February number. I have not a doubt but that the exposition of his ideas on the question of *dress* in trousers, will prove both interesting and instructive to your widely extended circle of readers, at home and abroad. I am sorry to learn that your intelligent correspondent purposes to retire from the field of his "life-labours," and hope that, before he bids us a final farewell, he may be prevailed upon to give the trade the full benefit of that hardly earned, extensive information, which, during a life of deep research and of oft-repeated experiments, he must inevitably have acquired.

I thank him most sincerely for the high compliment he pays me, in offering to leave me his mantle as a legacy, when he retires from the field. While duly sensible of the honour he would confer upon me, I should hesitate in taking upon myself the onerous duties, but that I would hope, by following in his footsteps, to inherit something of his abilities and perseverance; and, by taking up the task where he left off, make them instrumental to the advancement and benefit of our trade. I would endeavour to guide the rising generation along the thorny road of knowledge, if not to the promised land itself. I would keep my "Watchful Eye" steadfastly fixed upon truth, and not allow any obstacle to discourage me, nor any amount of labour involved, prevent me from adding my mite of information to promote the development of those scientific principles, which form the fundamental basis of every branch of art.

To clothe the human figure so as to satisfy the different whims and fancies, and to keep pace with the ever-changing mandates of fashion, involves a task which would at times require the wisdom of Solomon, combined with the patience of Job, and the artistic genius of a Michael Angelo. While, on the other hand, what with the unsettled state of the labour market, the profits of first-class trades are gradually becoming so "small by degrees and beautifully less," that I quite expect we shall arrive at a point when our situation will bear a striking resemblance to that described in Dr. Watts's well-known hymn of the busy bee, "Gathering honey all the day" "for others to devour," and no person of any ability will think it worth his while to follow our profession.

With respect to trouser-cutting, I am very desirous to see a great improvement made in this branch of our trade, and having recently studied the question of a CENTRAL LINE for this garment very closely, I have arrived at the conclusion that it is impossible to place a straight line upon a trouser-system in any position which will be central to the whole of the body and leg. The waist, seat, knee, and foot vary so much in their relative positions to one another, that no given *straight* line would cut through the centre of each of them.

For instance, in Mr. Anderson's system the *central* line is not *central*, either to the waist, seat, or to the bottom of the trouser. I trust that by alluding in my remarks to Mr. Anderson's plan, it will not be construed by your readers into an expression on my part of finding fault with the system. I merely refer to it as a convenient medium to illustrate my ideas. I never criticize for the vain-glorious purpose of obtaining a personal victory, but for the advancement of science alone, and I believe that no one, under these circumstances, will be more glad to receive the candid expression of my opinion than your correspondent himself.

With regard to trouser systems in general, it is always a satisfaction to me to witness the productions of other persons, as affording evidence of a healthy spirit of inquiry and anxious aspiration after perfection. We have had one continuous flow of ideas on trouser systems, but I opine that the important question, after all, is not whether we have obtained a new plan, but—what I imagine is of far greater importance—have we succeeded in finding out the true anatomical principles upon which a system should be constructed, to possess the necessary qualities, and be adapted to meet the wants and requirements of this enlightened age.

With respect to *dress* in trousers, my opinion is that the system should be adapted to provide for the *undress* side; the fork to be produced by a proportion of the right thigh-measure, and the additional quantity required for the *dress*-side, to be added and deducted as a separate consideration.

I see one objection to Mr. Anderson's plan, for which I would beg to suggest a remedy. I will first state the ground of objection. When the trousers are made of striped articles, the stripes would naturally be cut through, and present a broken diagonal appearance at the top of the fall-seam at front of the stomach, caused by the deep hollowing out for the fork. The remedy I would advise would be to take about three-eighths of an inch off the *undress*-side from the top of the fall-seam, running it off to nothing at the hollow of the fork, and adding it on to the other side.

This plan—which is similar to that of Mr. Reeves—I have practised for a considerable time, and have found it to answer well. It keeps the front-seam—where the fly is placed—perpendicular, and in perfect harmony with the pattern if the article be striped.

There is one point in connexion with the *dress* which I do not remember to have ever seen mentioned by any other writer—viz., what deviation the *under*-sides will require? The whole attention of trouser-cutters appears to have been directed to the *top*-sides. In my opinion, before we can hope to realize perfection in a system, the deviation required for the *under*-sides at the fork will have to be carefully taken into consideration and provided for.

I could have wished to have made some observations on Mr. Anderson's ideas as to the position of the bottom of the leg-seam, but the diagram illustrating his system is slightly confused at that point, and prevents me from noticing it as I should have liked.

Yours very sincerely,

"WATCHFUL EYE."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

I have cut three pairs of trousers by Mr. Anderson's system which you published, and am perfectly satisfied with the results, all fitting admirably. In drafting a pair for a corpulent man by this plan, a proportion of the seat-measure gives a very large leg. I should like to see how that gentleman alters his system to suit this particular figure.

I recollect some years ago, your correspondent contributing a pattern of trousers, also of a coat and vest, in the same number of your work, and as they happened to correspond in size with the measures of one of my customers, I made use of them for him and kept the patterns for some years. They were a most excellent fit.

From the patterns I have seen at various times contributed by Mr. Anderson to the Gazette of Fashion, I have formed a high opinion of that gentleman's talent, and any communication from him would be certain to receive great attention from me.

I am, Sir,
Yours respectfully,
"T. E. B."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

I take the earliest opportunity to compliment your correspondent, Mr. J. R. Holding, on his suggestion which appeared in your number for February. It bears a great resemblance to the plan recommended by your most able and ingenious correspondent, Mr. J. Anderson, but is, I consider, rather less complicated.

I would respectfully beg of our new friend, "J. H. R.," to favour your readers with a diagram illustrating his system for drafting trousers, as they would then have the opportunity of testing it; not but that I feel certain beforehand that it will be found to answer well.

I am, dear Sir,
Yours very truly,
"A Novice."

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Sir,

The principle propounded by Mr. Anderson in his system for trousers, which you published in the January number of your work, of regulating the position of the bottom of the leg-seam, and of determining the proportionate quantity of the whole width the trousers are to be cut at the bottom, which is to be given on the side-seam side of his central line drawn from A to C, must, I fancy, in practice lead to some confusion, as well as to drafting a shape not always in harmony with certain figures.

In the diagram illustrating his system, Mr. Anderson has taken the waist at 15, and the seat at 18, consequently the distance from F to C, is one-sixth of the seat (3), and L is from F, three-eighths of the seat ($6\frac{3}{4}$)—as H is marked at one-fourth from F, and L at one-eighth from H—which determines the width of the top-side at the bottom, irrespectively of any particular size to which the trousers may require to be cut. If one pair is to be drafted to 16 inches, and another to 20, at the bottom, and the two customers should measure the same size round the seat, it is evident that we should have two very different shapes in the two patterns produced; as, with the leg-seam placed at the same distance from C on both, there would be a considerable difference in the widths, from C to Y, on the two patterns, as the whole of the difference between the two widths, 16 and 20, would be allowed on at the side-seam. The trousers would, in one instance, have to be drafted wider also at the knee, or the side-seam cut with a very great spring.

It may seem presumptuous in me to question the correctness of any rule, emanating from so high an authority in the trade as your correspondent, but this idea occurred to me while reading over his directions, and I thought that Mr. Anderson had omitted to take this into consideration when laying down the basis of his system, or that, knowing what he would do in such a case, he took it for granted that every one else possessed the same amount of judgment to guide him.

If not trespassing too far on the patience and good nature of your correspondent—although, judging from experience, it would appear almost impossible to ask greater favours in connexion with the trade than he seems willing to comply with—I would, in all due humility, beg of this particular one being added to the long list for which I, as one of your readers, am deeply indebted to him.

I am, Sir,
Your obedient servant,
"Y. Z."

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1581 and 1582.

Diagrams 1, 3, and 15, are the pattern of a pair of lady's riding-trousers. We do not offer it as anything new for this season, but as a useful pattern which may be easily drafted and as easily made up by any trade. Riding-trousers have become indispensable to ladies, since the train of the habit has by fashion been reduced to its present limited length beyond the measure taken to the ankle, and, consequently, it is a necessity for every trade undertaking orders for habits, to be *au fait* also in this article of dress.

The waist of a female figure being naturally very small in proportion to the size of the hips, it will be obvious that there must be a great difference in the shape of the side-seam compared with that in a pair of trousers drafted for a man, to have the necessary amount of liberty. The seat-seam is also cut with a considerable amount of round. They are usually made with a fly-front, the opening extending to within an inch of the leg-seam. Others have a long opening at each side-seam, on the principle of a pair of whole-full trousers, but without the bearers, and one or two buttons in the opening. The waistband (diagram 15) is rounded on the sewing-on edge, so as to make the top-edge smaller and cause it to fit close in to the small of the waist. A strap and buckle may be attached at the back, if the trousers should not be cut sufficiently small at the waist to dispense with the necessity for contracting them at the hollow of the body. Narrow straps of cloth are sewn on on each side of the trousers at the bottom. The heel averages about 4½ inches. The top-side is well hollowed over the instep, and the under-side rounded for the heel. Some ladies have a portion of their riding-trousers lined with a thin chamois leather; we have indicated by *roulette* lines the usual position.

To obviate the difficulty in getting at the measures for a lady's riding-trousers, the relative lengths of side-seam and leg-seam, shown on the diagram, which is drawn to the tenth of an inch scale, may be taken as a guide to the average proportion one bears to the other, although the variation in the height of the figure, or the relative length of the body to the leg, in some cases may interfere with this calculation.

Diagrams 2, 4, 5, 6, 7, 9, and 12, are the pattern of one of the fashionable style of riding-habits for the season. It is double-breasted. The lapel (diagram 2) is cut with a considerable hollow at the sewing-on edge, so as to give the necessary freedom on the outer edge to sit properly over the prominent part of the bosom. The back-skirt (diagram 12) is cut whole, with a "banyan" plait at the centre, and a plain plait on each side. The forepart-skirt (diagram 6) is rather long, and narrow at the bottom and at front.

We have not given the pattern of the style of train now worn, as there is really no change whatever in the shape and size since we published a pattern last summer, as, however, some of our readers may not have the April or the October number for last year by them, the following directions will enable them to draft a pattern to the present style.

Having the paper large enough, draw a straight central line, mark on it on each side at top half the waist-measure, and down the line 3 inches for the proper hollow, and 10¼ on each side at this distance down. At 15 inches down, mark on the left side 19½, and 21½ to the right. At 37 inches down, mark on the right, 32½, and at 41½, 23½ to the left. Round the edge on the right side, from 6, through 10¼, 21½, to 30½, and the left from 6 (supposing the waist-measure to be 12), through 10¼, 19½, to 23½. Round the bottom, from 30½ to 41½, and draft it nearly straight from 41½ to 23½. This will represent the upper portion or top-side of the train.

For the under-side, on the left side of the central line, mark at the top 20 to the left, and 20½ at the right side; at 9 inches down, mark on the left 25, and 24 on the right; at 19 inches down, mark on *each* side 27; at 47½ down, mark 27 on each side also. Form the edge on the left side from 20 through 25 to 27 at the bottom, and the right edges from 20½ through 24 to 27. Hollow the train at top 1½ inch, and mark up from the bottom of the central line 2 inches. Draw the bottom of the under-side from the bottom of each side-seam through this point. It will be advisable to cut the ketch on to the top of the left side-seam, which will be to the *right* of the line; this can be done by marking out beyond 20½, 6½ inches. A straight line can then be drawn from top to bottom, as the round-edge will touch this line at 19 inches down. The proper shape of the bottom of the train will thus be clearly seen. It is usual now to cut the train from 6 to 10 inches longer than the measure taken to the ankle, deducting the length the waist is cut to.

The top of the train is sewn on to the narrow straight band, which is fastened with a small buckle and strap.

As drafted, the *right* side of the central line will be the *left* side of the train.

Diagram 9, is the pattern of the collar.

Diagrams 8, 10, 11, 13, 14, 16, and 17, are the pattern of a new style of the garment first introduced under the title of the "Sandringham," or the "Norfolk" Jacket, which will be found illustrated on one of the plates for the present month. The forepart and back are both plaited in all round. The plaits are two inches apart, and about 1½ inch broad. In cutting the pattern, it will be advisable to leave the exact shape of the shoulder-seams until the plaits are all folded, and then to cut the shape of both back and forepart to run properly. The quantities given on the diagrams will be sufficient guide in producing the pattern. The top-side sleeve (diagram 8) is cut wide at top, to allow of a plait being formed at the sleeve-head. The bottom of the sleeve is gathered on to a narrow wristband (diagram 10), which is fastened by a button and hole. Diagram 11 is the pattern of the under-side sleeve, 14 the collar, and 13 the belt.

BENEVOLENT INSTITUTION FOR THE RELIEF OF AGED AND INFIRM JOURNEYMEN-TAILORS.

The election of three pensioners on the funds of this Institution, which took place on the 26th of February last, was fixed at too late a period in the month to admit of our publishing the result in our last number. For the information of those who are interested in any of the candidates, or who may be desirous of knowing how any case, they may be anxious to forward, stands as to its future prospects, we give the result of the poll, with the numbers accumulated by the different candidates. We denote by a star those whose election was secured:—

*Frederick Ashbury	2914
Thomas Bromwell	2043
*Joseph Burnett	3376
William Cotterell	502
John W. Lendon	130
Robert Hugh Lewis	2241
Thomas Magner	250
Charles Mallam	719
William Moody	197
John Ratty	2180
William Rew	355
John Sutherland	50
*Francis Taylor	2837
James Webb	390

By comparing the number of votes each candidate added, at this election, to the number he had previously polled, the supporters of this Institution will see how far their exertions to secure the return of their particular candidates have been successful, and furnish them with some guide for future operations.

LADIES' RIDING-HABITS.

Agreeably with our usual custom, we publish this month the illustrations of the newest and most fashionable styles of riding-habits introduced for the forthcoming season. We have given a pattern of that which is the newer—the double-breasted front—on the sheet of patterns in diagram, with the necessary directions for cutting it.

We extract the following details from our work, the "Report of Fashion," for Spring and Summer. We have illustrated two distinct styles on our plates. One is double-breasted, and consequently the greater novelty, the other is single-breasted, closed to the throat.

Although double-breasted habits have been worn, still they have certainly been the exception to the rule. As ladies frequently continue equestrian exercise until very late in the year, the protection which this form affords them has decidedly an advantage in this respect. It will be seen by the pattern, as well as by the back view on one of the figures which represents equally the back view of both styles, that the waist is still worn short, and the back is only moderately broad across to the back-scye. It is very narrow at the bottom, and the side-seam well curved. The back-scye is deeper than formerly worn. The lapel is cut to a medium width, and has holes worked in it from the top to the bottom, or only to a certain distance up to the front. The turn to the front is small, and short. The collar is low and narrow. The sleeve rather wide, but not large at the hand. There are various ways of finishing the sleeve at the bottom. Sometimes, as shown on this figure, with a straight closed slash on the top-side, and four or five buttons; or with a narrow cuff and two buttons and holes, as on a coat-sleeve. Others prefer an "Austrian knot," a large "crow's-foot" figure, or merely a deep pointed cuff. Whichever style may be selected, the edges are trimmed with a narrow silk braid sewn on flat round the top of the cuff, but not round the slash. The knot or "crow's-foot" would be worked in a bold cord to show up well. The jacket-skirt is much in the length last reported, but is perhaps rather broader. A "banyan"-plait is formed at the centre, and a plain plait at the bottom of each side-seam. The skirt should be lined with cloth, or, if with silk, should be interlined with a firm black linen to keep it well out from the fulness of the train. Two plaits are taken out under the bosom in the pattern; this plan has become generally adopted, as it forms a better shape to the front of the habit, and gives a more graceful appearance to the bust. A thin crinoline is used for the fronts, sewn lengthways, and a band crossways to keep it out. We recommend a little wadding at the front of the scye to fill up the hollow which is mostly met with in female figures at that part of the body. The bottom-edge of the body must be kept very easy, or the habit will creep up in wear to the small of the waist. By sufficient liberty being allowed for the hips, the habit will fit close in to the figure.

The single-breasted habit does not present any marked feature in style. The body is cut rather long at front and over the hip, and the front-edge is fastened up to the gorge. There is not any collar. The sleeve is rather easy all the way down. Braiding has become so very much adopted by ladies, that it would be short-sighted on the part of the tailor not to avail himself of the opportunity to introduce it as an ornament in habits. The design we have illustrated on this and the adjoining figure, is easily executed in a good sized tracing-braid, and has a pretty effect. Blue is much worn in ladies' cloth and Venetians. Some of the fancy coatings make up well. A rather light shade is run on. Black is also worn. Melton cloth, in grey mixture of a light colour, is frequently made up for the country or at the sea-side, especially for young ladies beginning to ride. Fancy twist or silk buttons of the domed or ball shape are worn of a moderate size. It is usual to sew a braid on the edges, but a narrow one when a pattern is worked out.

We find no alteration in the style of train since we reported last summer. The excessively scanty trains which were introduced, did not please, and the compass produced according to the several quantities we have given as a guide to draft the pattern of a train, we find generally preferred.

Ladies' riding-trousers are usually made of the same cloth as the habit, or of chamois leather, and the lower part of the legs faced with cloth. We have given the necessary particulars when describing the pattern in diagram.

NEW STYLE OF NORFOLK JACKET.

On one of our plates, we have illustrated a new style of the form of lounge-jacket introduced some years since under the above title, or the "Sandringham" Jacket, and which, after being partially neglected for a time, has lately been revived, and is now one of the favourite shapes for the season.

The particular character of the garment is maintained, but we have a material difference in the arrangement, by the alteration in the numbers of the plaits, and continuing them throughout both forepart and back. This has the effect of giving increased compass, without the appearance being affected by an unsightly quantity of material hanging loosely from the body.

A space is left plain at front of both foreparts, for the buttons and holes. There are generally four, the lower one not placed below the waist, and the top one close to the gorge. A small stand-collar is usually worn, the ends rounded off a little, similar to the collar of a military tunic. The jacket is short. The sleeve is cut very wide, and plaited in a little at top. The bottom is gathered on to a narrow wristband which is fastened with a button and hole. There is a belt at the waist, with a button and hole, and a second button sewn behind the other to increase the size if necessary.

Checked coatings are much in favour for this style of jacket. The larger patterns make up well, as the appearance of the garment gives good scope for patterns with some character. Medium colours are best adapted. The edges are turned in, and stitched a little distance in. Fancy buttons are worn—smoked pearl, ivory, bone, or wood.

The trousers, as shown on the plate, are cut large, and to fall easily on the foot. Borders are being resumed.

On one of the figures on one of the plates published this month, we give the representation of a light Over-coat, suitable to the time of year, and affording the protection against rain or dust which is necessary, without having the appearance of being worn for warmth. It is cut in the Chesterfield form, short and moderately easy. The back is cut with a seam at the centre, and to a medium width at the small of the waist. An opening is left at the bottom of the back-seam. The coat is single-breasted, with a roll-collar. The front is thrown back when the coat is worn open. The collar and roll are faced with silk to match. The sleeve is rather wide, so as to allow of the arm passing easily into it, and finished with a deep round cuff when made of silk, or quite plain if without silk. There are four buttons and holes at front. The holes worked in a fly, or through the forepart to fancy. Our artist has evidently not considered these little details of any importance in his drawing, but the trade will understand their necessity, and supply the deficiency. The pockets are at front of the skirts, across, without flaps to the openings. Light colours and materials are mostly used for this style of Over-coat, such as greys, drabs, and light mixtures in Melton cloth, or in a thin make of goods, with a fine but well defined twill on the face. It is manufactured in a variety of beautiful clear and light shades of colour, and is exceedingly appropriate for this purpose.

REVIEW OF NEW GOODS FOR THE SEASON.

Each succeeding season would really appear to add to the difficulty of the task imposed upon us in reviewing the different novelties in style, pattern, and make, in the new goods specially manufactured for the occasion. Whereas formerly we had a few specimens of a particular make, we now find a large assortment of the same goods, comprising a variety of colouring, and due entirely to the success which the article met with on being brought before the notice of the public. As an illustration of our remarks, if we take the elastic make of coating which has become so favourite an article for coats, for summer wear especially, it would be easy to call to mind the few patterns in which this make was first brought out. Now we have almost as great a variety in this one article as a tailor might require for his stock, without including any of the other makes of goods.

A very pretty pattern is made by zig-zag lines, rather bold in character, running across the face, producing the effect of bold diagonal ribs. This pattern tells excellently. Another good style is alternately diagonal ribbed lines, the ribs straight across, with fine perpendicular lines on the intervening spaces broken, of course, by the fine lines which edge the ribs.

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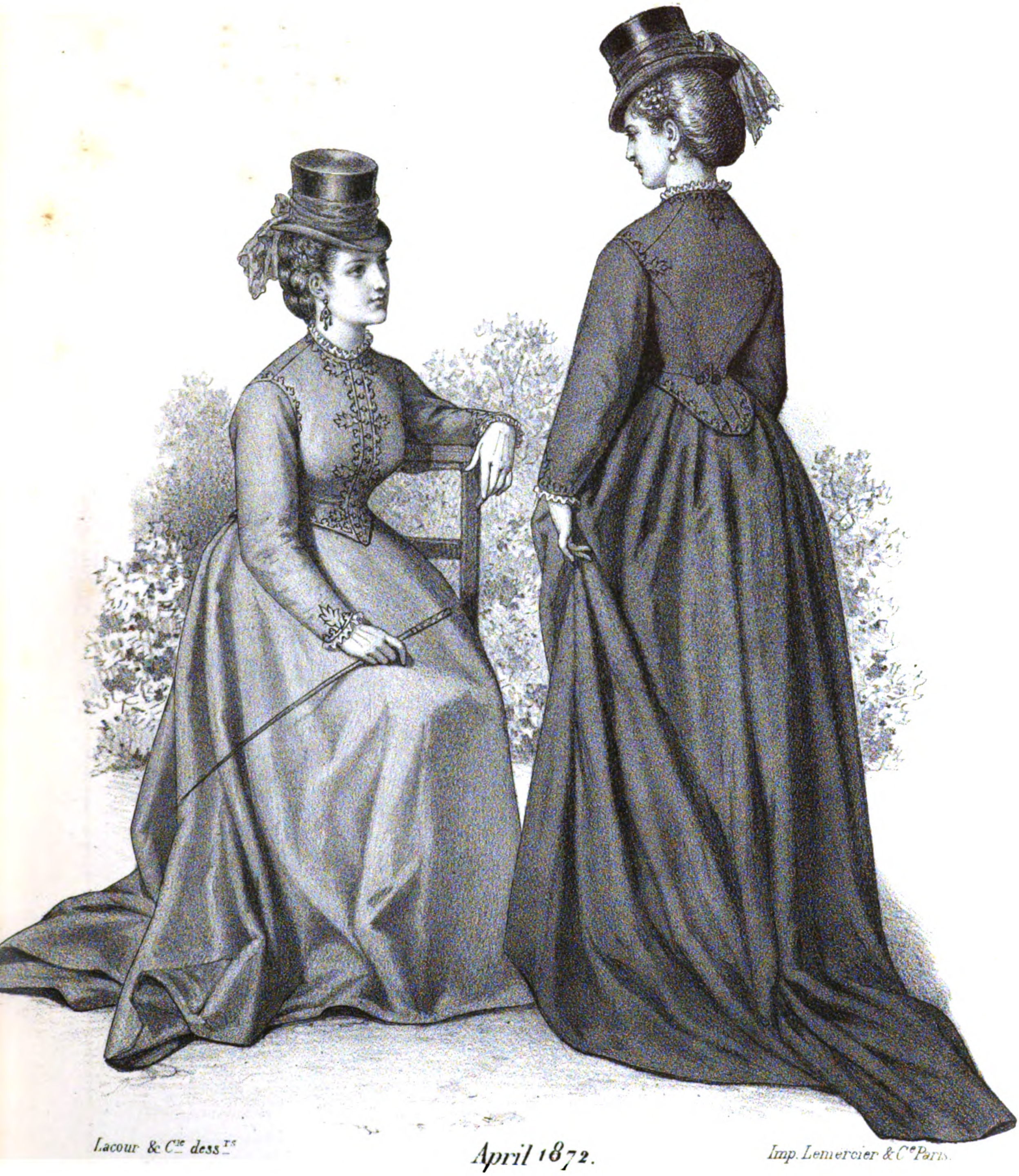

Lacour & Cie dessrs

April 1872.

Imp. Lemercier & Cie Paris.

GAZETTE OF FASHION.

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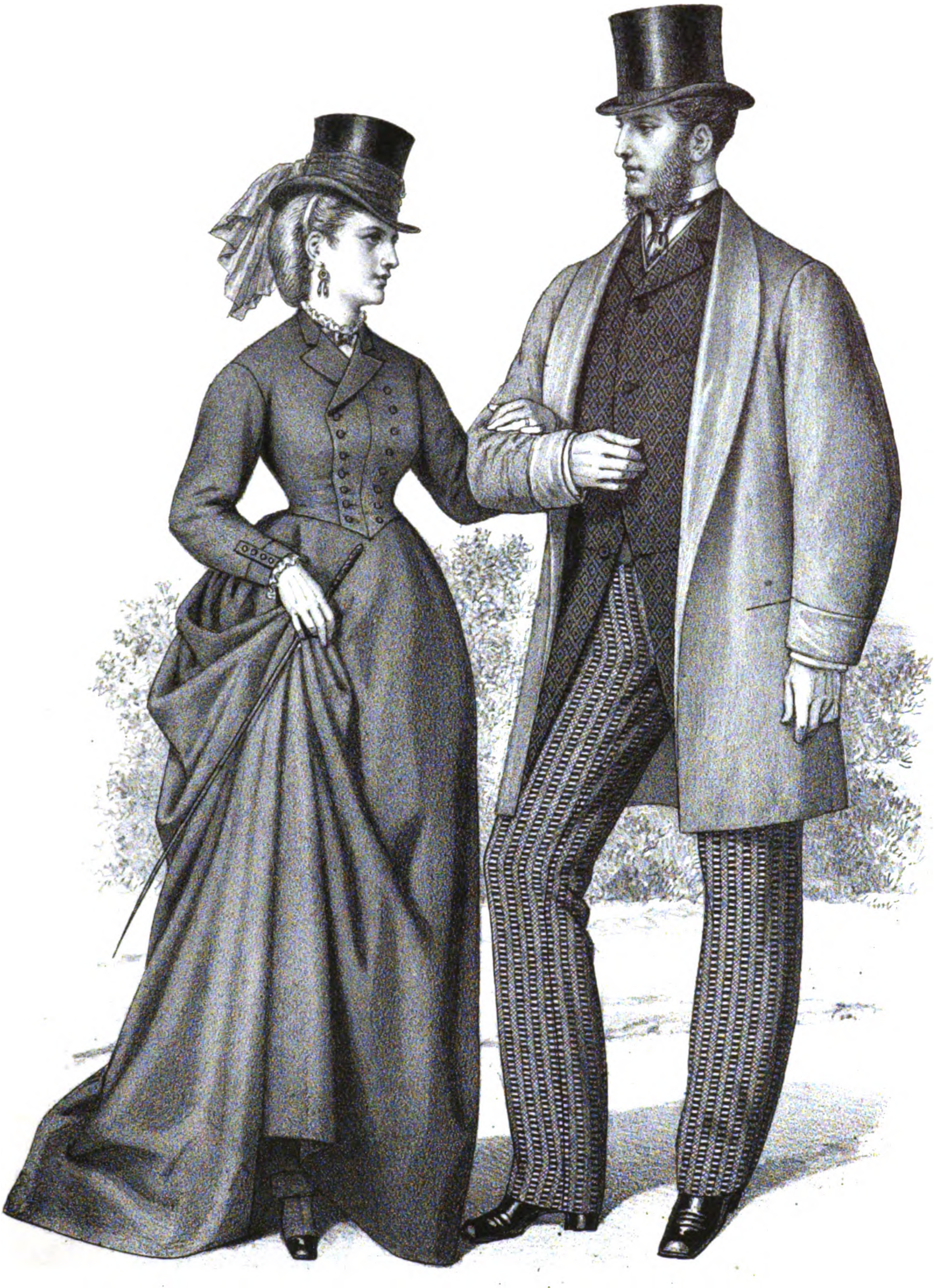

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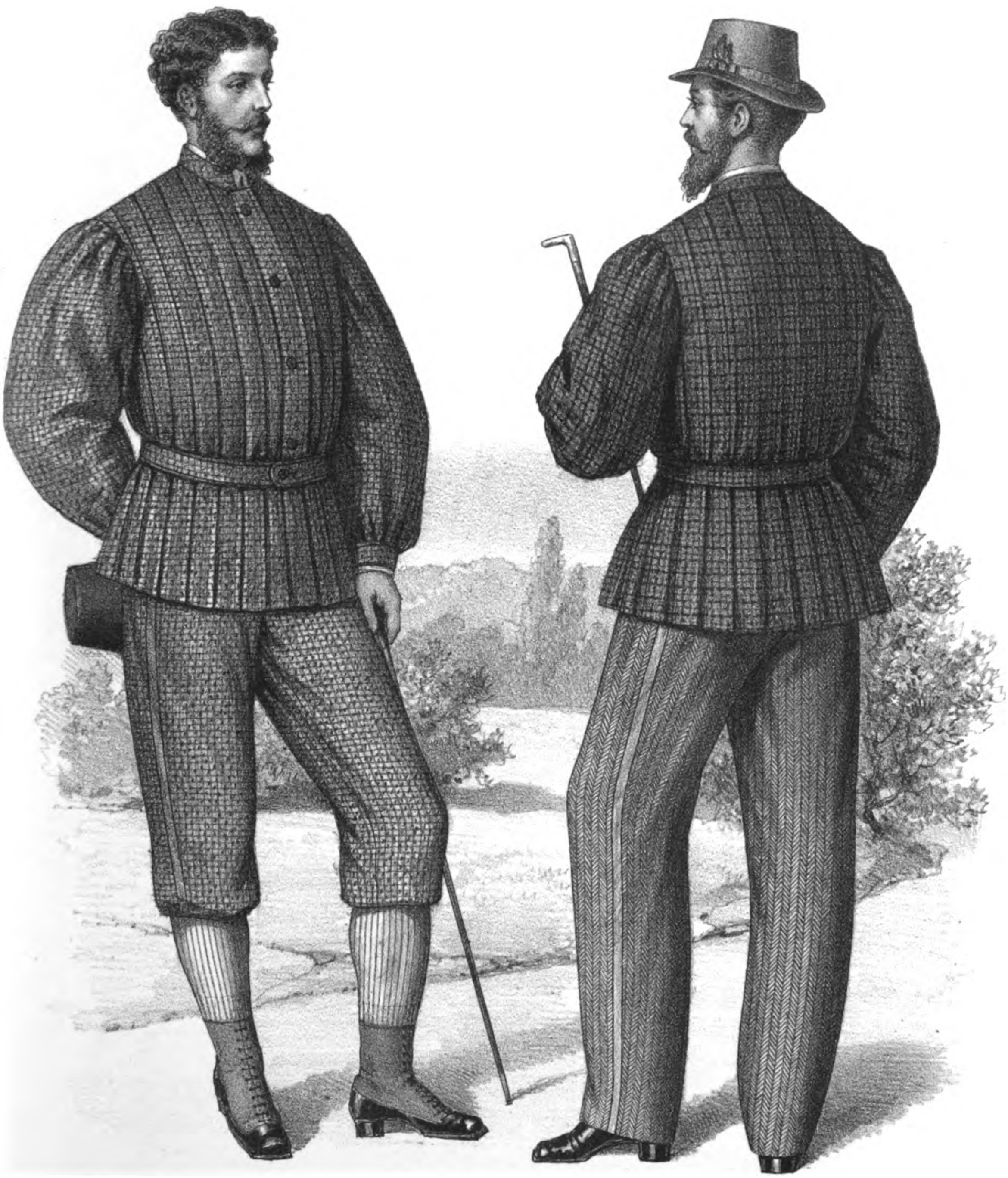

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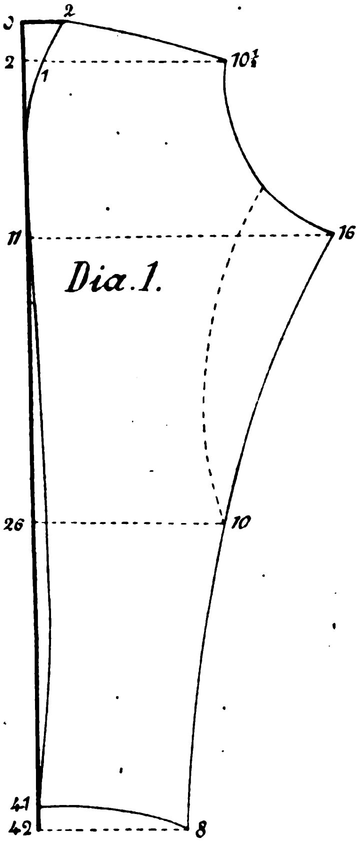
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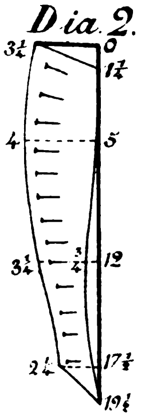
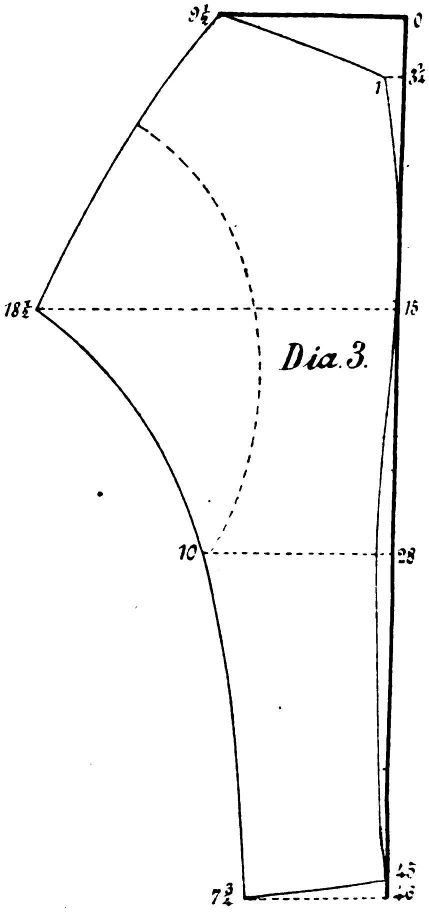
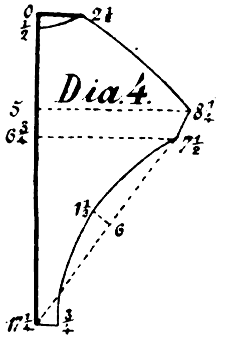
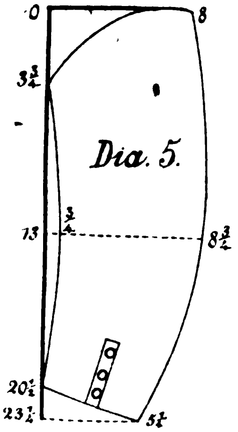
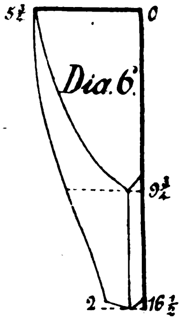

Dia. 2.
3¼
0
1¼
4
5
3¼
¾
12
2¼
17½
19½


9½
0
1
3¼
18½
15
Dia. 3.
10
28
45
46
7¾


0
½
2¼
Dia. 4.
5
8¼
6¾
7½
1½
6
17¼
¾


0
8
3¾
Dia. 5.
¾
13
8¾
20½
23¼
5¼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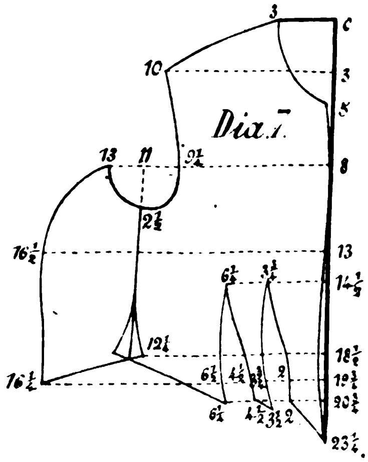
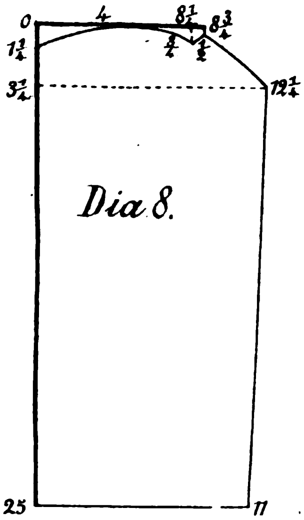
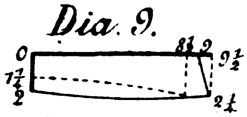
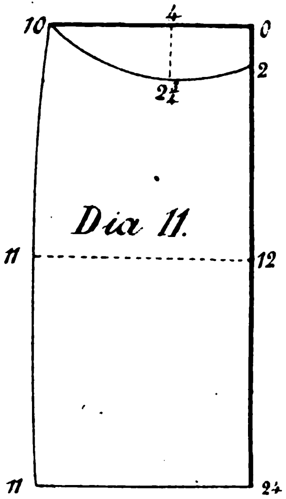
0
Dia. 6.
9¾
2
16½

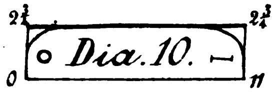

3
0
10
3
5
Dia. 7.
13
11
9¼
8
2½
16½
13
6½
3¾
14½
12½
18½
6½
4½
3½
2
19½
16¼
20½
6¼
4½
3½
2
23¼

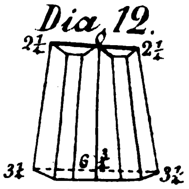
G. C. Minister.

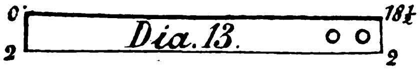

Dia 8.
0
4
8¼
8¾
¼
½
1¼
3¼
12¼
25
11

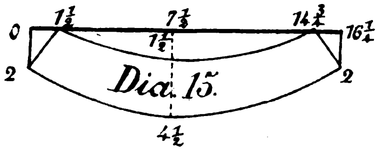

Dia. 9.
0
8½
2
9½
1¾
2
2¼

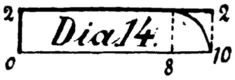

Dia 11.
10
4
0
2
2¼
11
12
11
24

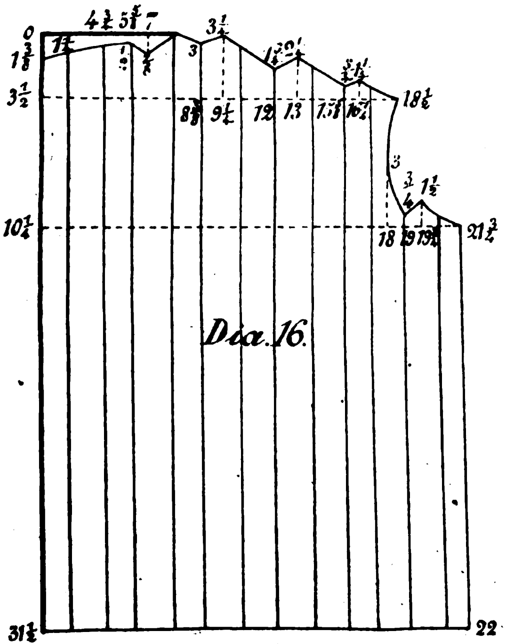

Dia. 10.

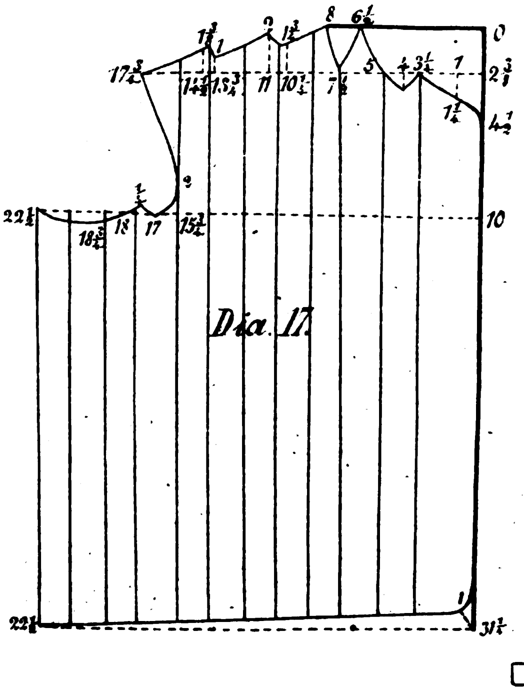

Dia 12.
2¼
2¼
3½
6¾
3½


Dia. 13.


Dia. 15.
0
1½
7⅛
7½
14⅝
16¼
2
2
4½


Dia 14.


Dia. 16.
0
4½
5⅞
7
3¼
1⅜
1½
3
3½
8⅞
9¼
12
13
15½
16½
18½
3
3
4
1½
10¼
18
19
19½
21¾
31½
22


Dia. 17.
17¾
11¾
11
14½
15¾
9
11¾
11
10¼
8
6¼
7½
5
4
3¼
1
0
2⅜
1¼
4½
22½
18¾
18
17
15¼
10
1
22½
31½

GAZETTE OF FASHION,

AND

CUTTING ROOM COMPANION.

BY

EDWARD MINISTER AND SON,

Tailors and Habit Makers to Her Majesty,

No. 8, ARGYLL PLACE, REGENT STREET, LONDON. W.

No. 313. May, 1872. Vol. 27.

The Eclectic Repository.

"A gatherer and disposer of other men's stuff."—*Wotton.*

SYSTEM FOR PATROL-JACKET.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

When the patrol-jacket was substituted for the shell-jacket, formerly worn by officers in the Infantry, you published the particulars, and at the same time gave a pattern of it. I had the opportunity to test the fit, and was so satisfied with the result, that I framed a system from it for my own convenience. As since that period I have not seen a plan for cutting this form of jacket in any of your numbers, my method, which I now send you, may, perhaps, benefit some of your readers who have not any other plan of their own in practice.

I do not profess to be up in system-making, and you will perceive that I have not hesitated to avail myself of the plan you adopt in your "Complete Guide to Cutting," and trust you will not think I am trespassing on your ground.

The fixed quantities, in addition to the sizes of the breast and waist, give the widths which are required for the necessary amount of ease in the jacket. I have separated the back and forepart, as by giving the different proportions for producing the back suitable to the figure, and also to preserve the style, I avoid the repetition of the letters on the other diagram when the back is closed at the side-seam.

To Draft the Back.

Diagram 6.

Draw the line A B, to the length of the jacket, which the regulation tells us is to be "28 inches from the bottom of the collar for a man 5 feet 9 inches in height, with a variation of half an inch shorter or longer for each inch difference in the height of the officer."

Mark on this line at C, one inch less than a fourth of the breast, to determine the position of the top of the back-scye, and at D, an inch more than a third, to find the bottom of the back-scye. From A to E mark half the breast, and at F the length of the natural waist, ascertained by measurement on the body.

From A, square with A B, draw the line A G, and mark on it one-sixth of the breast; raise the top of the back three-quarters of an inch above the line at G. Square with the back-seam, A B, draw lines from C, D, and F. Mark from C to H, half an inch *less* than half the breast, and from D to I, one inch less than half the breast. From F to K about an eighth of the breast, if the back is to be cut separate from the side-seam. There is, however, no necessity for this, as the shape of the side-seams can be quite as easily formed by the trimming. For the width at bottom I usually mark about an inch less than a third of the breast, but this might be regulated by the size of the waist.

To Produce the Forepart.

Diagram 2.

Having placed the back in the position shown on the diagram, draw the line A C square withthe back-seam, and mark on it at B, one-eighth less than the breast, and at C, the breast-measure. I now utilize the point I had marked on the back at E, half the breast from A, by drawing a line from it to F, and marking on it at D half the breast, and at E, for the front of the scye, half an inch less than two-thirds of the breast. While on this line it will be as well to mark out at F, the width of the front of jacket, so as to have the size proportionate to the measure, about 3¾ more than the breast-measure.

From D, on the back-seam, draw a square line, and mark on it at G, two-thirds of the breast, for the front of the scye, in a line with the bottom of the back-scye. At C, mark up to H, one-sixth of the breast within a fraction; place the angle of the square at H, and allowing one arm to intercept the point B, draw a line from H, to place the back on in a closing position at the shoulder, lower the scye-point a little to allow for stretching when the sleeve is sewn in, and form the scye through G, E, and D, deepening it a little below the line between D and E. The point D can also serve to determine the top of the side-body-seam.

At F, *on the back-seam*, at the length of natural waist, mark out to I, for the edge of the side-body-seam, half an inch less than half the breast, and from I to K, half the difference between the breast and waist measures. Make the distance from F to L, the waist-measure and seven inches (including the space between I and K), or 2¼ inches more than two-thirds of the waist from K. The width of side-body at bottom is marked at one inch less than two-thirds of the waist.

To form the neck, make a pivot at E, *on the back-seam;* cast from H, and mark at M, on the casting, half an inch less than one-third of the breast. Form the neck, and the front-edge of the forepart, through F and L, rounding it off at N.

To Form the Sleeve.

Diagram 9.

Draw the line A B, mark on it at C, half an inch less than two-thirds of the breast, including the two seams and the width of the back; at D, the length to the elbow; and at B, the full length of the sleeve. From C, draw the line C E, square with A B, and make the distance between the two points half the breast-measure. Make a pivot at C, and cast from B, making the distance from B to F—to determine the bottom of the fore-arm-seam—9 inches for 18 inches breast and all sizes above, and half the breast-measure when it is below 18 inches. Mark from F to G the width of sleeve at bottom, 5½, according to the regulation; place the angle of the square at G, and, allowing one arm to intercept D, draw a line from D to G, and from G to F. Draw a line from A to E, and at H, one inch nearer to A than to E; mark up to I, square with A H, one-eighth of the breast-measure, as a guide for the most prominent part of the round of the sleeve-head. Form the sleeve-head from A, through I, to E, shape the fore-arm-seam from E to F, and add on outside the line A B whatever quantity may be necessary to make the sleeve to the width required, and the sleeve is complete.

You will perceive that the pattern which you published forms the basis of my system, and your plan of laying down directions for producing a garment by your method has been my guide in the explanation of drafting the system, so that I am but a mere borrower of your ideas to carry out what was to me more an amusement than contemplated with any intention of making it public at any future time.

A desire to contribute my mite to the mass of useful information which you offer to your readers in your pages, has alone influenced me in my task.

Thanking you, in anticipation, if you should approve of my communication, for your kind consideration,

I am, dear Sir,
Yours respectfully,
"X."

Edinburgh.

TO THE EDITOR OF THE "GAZETTE OF FASHION."

Dear Sir,

Ever since our American friend and fellow-labourer, "May-Flower," favoured us with his trouser system, I have been beating about the bush, waiting to see if friends at home would respond in a kindred spirit in deeds as well as words; and have been anxiously looking for the practicability of the old and new countries being brought to engage in one common object—that of assisting one another. I was indifferent as to what might be said about my own productions, so that I might witness a desire to rival one another in good works. The sequel has turned out to my entire satisfaction, and I now find that there are others besides ourselves at home, not only possessing real talent, but evincing a desire to impart the benefit of their knowledge to those who may not be so fortunately situated as to have had the practice required to enable them to conduct their business with satisfaction. Seeing then that I am surrounded by gentlemen of experience, education, and agreeable manners, I the more cheerfully comply with the request of your correspondent, "Watchful Eye," if agreeable to yourself and your readers generally, as I should be extremely careful at my time of life—when repose would seem more desirable—to obtrude myself or my views before the trade; but, on the other hand, if I thought that what I could say would be of any use to the mass of the trade, no matter however great the trouble it might involve, I should be quite ready to work for the benefit of my fellow-craftsmen. I think that the pattern I now send you (diagram 11) will be a convincing proof that my brain has not yet quite lost all its power of invention, or that, when put to the test, my hand shows any sign of want of its usual cunning. Any patterns I may send you will bear the same stamp, as I shall take care not to lose sight of the fact that I am on trial, and that it behoves me to sustain the flattering opinion which your readers have expressed as to the merits of my productions.

The history of the pantaloons cut by this pattern forms an episode in my cutting experience, and shows the necessity for a man to thoroughly understand the anatomy of the figure, and to be well acquainted with causes and effects.

I was recently consulted by Scotland's historical artist to construct a costume for a fancy dress ball, which would illustrate the dress worn by Highland chiefs in the time of Prince Charles Stewart. I had for my guide a number of old prints representing the costume of the period, and set to on my task. After a good deal of trouble, I completed the dress to the great satisfaction of the artist, of the Highland chiefs, and of all the other chiefs, who had the opportunity of seeing my production on the occasion referred to. It will not, I hope, be considered egotistical if I add that I was equally pleased with the result, and that I was convinced I had for once achieved perfection, and that there was no room for improvement.

The part of the dress of which I send you the pattern is my old favourite, the tight trews with the hose combined. Being cut on the crossway of the tartan, they required, in order to make them completely skin-tight, to be cut two inches shorter than the length of the leg, and at least 1½ inch smaller; and, when on, the skin itself was not a more perfect fit. The pattern sent is drafted for a man measuring 15 inches waist, 18 seat, and 30 in the leg-seam.

I have laid down a true centre, equal on each side; the lines are constructed from the centre. To the side-seam at top, 6¼; and to the front-edge, 4¾. To the top of the leg-seam of the *undress* top-side, 4½; 6 to the top of the leg-seam of the other leg; and 7¾ to the top of the leg-seam of the under-sides, at three inches on each side of the bottom of the centre-line, which represents the centre of the heel as well as the centre of the foot, as shown by the shape illustrated by the *roulette* lines. A line drawn from the inside point, terminates at the top of the undress leg-seam, and another, from the outside point, terminates at the point 6¼, marked from the top of the centre-line outwards. These are the only three lines in the whole affair, excepting the division of the leg into four parts. The knee is situated at half the distance between the second and third divisions, and the calf between the third and fourth.

Nothing could possibly be more simple in construction, and even the "Novice"—as one of your correspondents styles himself—could not find, in all the creation of tailorhood, a more simple plan, or such a skin-fitting garment as that of which I send you a pattern. It speaks for itself, and I'll let it stand as it is, for the critics to discuss and enlarge upon. As it can stand upon its own feet, clothed, and that properly, there is no need to be uneasy as to the result; like its constructor, there will be no retreating, but constantly advancing, conquering to conquer.

You have now before you the result of my starting-point in the course which I had laid out for myself; and having had the experience of upwards of 50 years in the trade, and thoroughly acquainted with all kinds of garments, plain and fancy, I'll find no difficulty in laying my hands on what may amuse, and perhaps instruct, some of your friends, and can only add that they will be perfectly welcome to any contribution I may send to your magazine.

I am, dear Sir,
Yours respectfully,
JOHN ANDERSON.

[For the convenience of our readers, we have separated the covering of the foot from the pattern of the pantaloon, merely marking in *roulette* lines the shape and connexion of the piece with respect to the centre-line. Diagram 8 represents the piece sewn in to the bottom of the pantaloon. The two edges from seven-eighths on each side of the base-line to their termination on this line, are sewn on to the two *roulette* lines projecting on each side of the centre-line on the diagram of the pantaloon, and the two edges from seven-eighths to 4¼, are sewn to the side-seam and leg-seam below the points. To determine the position of these points, mark up one inch from the point 43⅜, and square out from the centre-line on each side. The remainder of the pattern is sewn to the sole (diagram 5), which is intended for the right foot.—ED. GAZ. OF FASH.]

MILITARY UNIFORMS.

ALTERATION IN THE TROUSERS FOR OFFICERS OF THE INFANTRY.

An order has recently been issued from the War Office, to the effect that Officers in the following regiments of the Line are to wear blue trousers for winter and summer, instead of the present regulation mixture. In the other regiments it is expected blue will be adopted when they are relieved, or have new clothing issued out to them.

The article selected is a nice soft make of doeskin, with a fine diagonal twill on the face, and in two substances, to suit the difference in temperature. It is a great improvement upon the stubborn make of goods hitherto worn, and will be appreciated by the Officers who are selected for the experiment.

4th Regiment of the Line, both battalions.
7th " " "
9th " " "
15th " " "
16th " " "
22nd " " "
23rd " " "
30th " "
33rd " "
35th " "
46th " "
50th " "
57th " "

MOUNTED OFFICERS OF INFANTRY.

The pantaloons and riding-boots which were ordered for certain regiments, are to be worn by mounted Officers of Infantry on all mounted duties.

We should have thought that the substitution of one pattern for the mess-waistcoat worn in infantry regiments, for the different styles formerly in use, would have been received with favour by officers, as we felt sure it would be by the mass of our confraternity; but it would appear that in some regiments the particular style of trimming and colour adopted by the officers had become specialities of the corps, and were held in great favour by those who wore them. The alteration has materially simplified the matter to the general practitioner in the trade, as, on an officer joining a regiment, it was sometimes a difficulty to learn the correct style of waistcoat. In one particular regiment, the two battalions each had a different style.

EVENING-DRESS.

New Style of Dress-Coat.

We illustrate on one of the plates issued with the present number of our magazine, a new style of coat for evening-dress, which we introduce as an improvement in appearance to the styles usually worn.

It will, we think, be admitted that the ordinary shape of a dress-coat is not in harmony with the evening *toilettes* of the ladies, and that it does not produce that pleasing effect in a room which might be desired. The substitution of a rolling collar, faced with silk, for the ordinary lapel and collar, was a step in the right direction, but it was not so complete a change as might have been effected.

Some time since, we published an illustration of a new form of dress-coat, to be made up in black velvet, which certainly had claims to the patronage of the *haut ton;* and we can only attribute the partial success it met with to the indifference of the master-tailors themselves, who, in most instances, like the hatters, prefer to jog on in their old beaten track, with respect to shapes, than incur any trouble by recommending a new form to their customers for adoption. As shown on the figure, representing the front view, the roll is moderately broad, and extends to within a very short distance of the bottom of the front-edge. The collar is low in the stand, and not deep in the fall, as will be seen by the pattern on diagram 10. The sleeve is easy to the arm, with a little fulness at top, and wider at the hand than lately worn. The waist inclined to be cut a trifle longer, and the back moderate across to the back-scye and at the bottom. The skirt is one of the principal features in this style of coat. The shape of the upper part, with the long narrow strap extending from the front-edge of the skirt to the end of the lapel—which can scarcely have any defenders either for its utility or appearance—is done away with. We add the width on to the bottom of the forepart at front, which, as shown by the pattern, gives the outline the appearance of being too long at front for the length of side-seam, but when made up, this effect is no longer visible. In the new skirt, we carry the top-edge along to the end of the waist-seam, where it terminates in a point, and the front-edge is rounded off top and bottom, so as to produce a graceful curve. We have described the shape of the coat, and will now direct our attention to the opportunity which this style affords, for still further alterations in the character of a dress-coat. The entire roll should be faced with black silk, corded, or of the "barathea" make, a deep cuff of the same, and the skirts lined with silk serge or satin. Buttons at front are quite unnecessary, as the coat is not intended to be worn fastened. The two orthodox hip-buttons might remain, if a handsome pattern in silk; but we would even dispense with them, and in their place substitute a small figure in a "Russia" trimming braid, or merely have four good rigid "eyes," one on each side of the side-seam, one above and one below, so as to form a diamond figure. On the edge of the roll, and at the top of a moderately deep round cuff, should be a braid as used for the "eyes," and inside a running figure—also in braid, as shown in the pattern. This pattern might be continued down the front of the forepart, and along the top and front of the skirt. Without having anything of a theatrical character, these little accessories, which are very easily carried out, will produce a pleasing effect, and give an entirely new aspect to dress-coats in a ball-room. Black would be selected in deference to the general taste of the day, and not for its appropriateness for the occasion.

For dinner costume, or for gentlemen whose age or appearance would not justify their tailors making up for them the style of coat we have described, the lapel is of a moderate width, rather pointed at top, with four or five holes worked in it. The collar is low in the stand, and comparatively narrow in the fall, and is of the frock shape, or with a V in the old style; either of them with but little light between the end and the top of the lapel, and not so broad as the lapel. A fair amount of breast is cut on to the front of the forepart, and the turn is long. The sleeves easy to the arm and at the wrist, with a cuff about 3½ inches deep, and two buttons and holes, either both in the cuff or one above. The skirt neither broad nor narrow, and the front-edge rounded off at the bottom. It would be lined with silk. The edges turned in and stitched, or finished with a royal cord. Fancy silk buttons of a domed shape, and of a moderate size, are in request. Black only is worn, and with silk or cloth breast-facings to fancy, governed by the style of the customer. Blue for evening-dress was not successful here, in spite of a good determination on the part of a few leading houses; but we are glad to find that it is recommended by the committee of taste of the Philanthropic Society of Master Tailors of Paris, for adoption by the members; so that we may, perhaps, *follow* the lead instead of *setting* the fashion, as is now our practice.

Waistcoats.

Evening-dress waistcoats are mostly made without a collar, to open low, and the fronts well cut away. They are a little pointed at the bottom, and there are usually only three buttons and holes. White quilting in diamond patterns of different sizes, or ribbed, is much worn, with or without silk under-waistcoats. The buttons are covered. Embroidered vests are also still much worn for dress.

A plain black cassimere waistcoat, with a moderate roll, and the collar and roll faced with a corded silk or of the "barathea" pattern, has a good effect, with a good sized tracing-braid on the edges, and an eye or a "crow's-foot" formed at the angles of the front-edges, and at the ends of the welts, and oval or jewelled buttons as a relief.

Dress-trousers are cut rather wider in the leg, and over the foot, but are still hollowed over the instep. The top-side is narrower than the under-side all the way down. They are made with fly-fronts and have pockets, the openings across aslant without welts. The side-seams are plain, but for young men it is usual to sew a plain silk braid down the seams, about half an inch wide. Black doeskin, angola, and the fancy makes of black elastic are all worn. The bottoms of the top-sides are faced with the same as the trousers are made of, or with a soft black canvas, to keep them in form. Both leg and side seams are cut a little short, and stretched down to the under-sides, so as to give a spring on the instep.

MORNING-DRESS.

Frock-Coats.

On another plate, we have a correct representation of the most fashionable styles of frock-coats. The waist is cut longer, and the skirt is worn shorter than we have lately described. The back is not particularly broad across to the sleeve-head, the back-scye of a moderate depth, the side-seam well curved, and the back rather narrow at the bottom.

The lapel is smaller than worn during the winter, and has usually five holes marked up it regular, while some trades prefer four, placing the upper one some little distance from the top of the lapel. The collar is low and narrow, and the end cut well off. The front of the forepart is worked up to turn low and well back on to the breast, and to lie flat. It is held in this position by the roundness on the sewing-on edge of the collar. The sleeve is cut easy to the arm, but wider at the wrist than since the "peg-top" style has been discontinued.

The cuff is about 4 inches deep, and has two buttons and holes in it. The skirt, as we have mentioned, is rather short, and cut with a little more compass than lately worn. The coat is cut easy to the measure, without being so loose as was the fashion at one period. Fancy coatings, in a variety of new and familiar patterns, are much in favour this season, and deservedly so, as the quality and make, render them so well adapted for the purpose.

Blue is a favourite colour, in a variety of shades, and black in the same article is much worn. The edges are turned in and stitched, or finished with a narrow braid, but it *must* be *narrow*. Fancy buttons are patronized. Velvet collars are but partially worn for the summer; and silk breast-facings, although not so much in favour this season in some houses, are still preferred by many trades for the light and elegant appearance they give to a coat.

There is a style of frock-coat which always has a fair share of patronage in the summer, and which is well represented on the figure illustrating a frock-coat buttoned up. It is much in the style described and shown on the other figure, but is always worn buttoned three holes; the turn, consequently, is not so broad, and the collar will require to be worked up differently, to give then ecessary liberty on the bottom-edge. The other details are alike for both styles of coat.

Light shades of grey and drab in Melton are generally made up, as it is necessary to preserve lightness in the appearance of the coat, although partially buttoned up. The edges are turned in and stitched narrow, and a velvet collar is admissible as a relief. Silk breast-facings would be consistent. Side-edges are always worn with frock-coats.

Morning-Coat.

We give on our third plate a representation of a form of morning-coat, which has lately obtained a certain amount of favour, and was introduced as a change from the style of a single-breasted coat with two buttons at front, which had a long run, and is still worn at the present time.

The style illustrated on our plate has three buttons and holes at front, so that the turn is necessarily shorter, and the opening from the lower hole not so broad as we have shown on some previous plates. The waist is rather long, and the skirt is cut much longer than fashionable for other styles. The buttons at front are placed closer together than if they had been marked up with five at the front-edge. The collar is low and narrow, small at the end, and well sloped off. The edges are bound or trimmed with braid.

Fancy makes of coating are much used for this style of morning-coat. Checks not too distinct in character tell well, and when they are made up dark for the coat and light for the trousers, produce a good effect by the contrast of colour.

Morning-waistcoats are made single-breasted and double-breasted. The former style is usually cut without a collar, and made to button up moderately high. It is rather long, and the front-edges cut away a little at the bottom.

The double-breasted waistcoat is made up with the lapel cut on, and to turn low. The lapel is moderately broad, and cut with a round on the edge, between the point at top and the upper hole. There are usually three holes. Some are worn without a collar, and for materials which require to be often in the hands of the laundresss, this is decidedly the better style, as it cannot be put out of shape.

Figured wove quiltings, drills, white and padded, striped and checked quiltings, and small patterns in cashmere, are worn.

Trousers are cut loose, and to fall easily on the foot. They are much larger than we expected they would be worn in so short a time. The top-side is cut narrower than the half, so that the side-seam is brought more forward on the foot. The spring, however, is not sudden, as formerly fashionable, as it is intended that the trouser should sit full above the instep.

DESCRIPTION OF THE PATTERNS IN DIAGRAM.

Plates 1576 and 1577.

Diagrams 1, 3, 4, 10, and 12, are the pattern of a new style of dress-coat for evening wear, which we introduce for the present season. It is *single*-breasted, with a rolling collar, and to turn low at front. The skirt (diagram 1) is quite different in shape to the style usually made up. Our object has been to dispense with the narrow and unmeaning strap at front, which cannot be considered either useful or ornamental; and we have added the width to which it is usually cut, allowing for the seams, on to the bottom of the forepart, as shown by the shape of diagram 4.

Diagrams 2, 6, and 9, illustrate the system of cutting a patrol-jacket by our correspondent "X," which we have much pleasure in offering to our readers, for the simplicity of the directions for drafting it, and for the easy manner in which disproportion of waist is provided for.

Diagrams 5, 8, and 11, are a pattern of the pantaloon and stocking combined, which our old friend, Mr. Anderson, informs us in his communication he had to contrive for a customer on a special occasion.

Although such a garment does not fortunately come within the scope of a tailor's every-day practice, we can nevertheless fully appreciate our correspondent's kindness in favouring us with the pattern, and can understand the trouble he must have had in surmounting the difficulties attending the task imposed upon him. We are quite sure that it would have disturbed the night's rest of many of our readers, who would have given it up in sheer despair, thankful to be well rid of the worry.

Diagrams 7 and 13, are the pattern of a dress-waistcoat, without a collar, and the front well cut away above the top button.

CITY OF LONDON SOCIETY OF PRACTICAL TAILORS.

Prospectus of the essays and lectures to be delivered by members of the society at the Fleece Tavern, Queen Street, Cheapside, on the following Friday evenings, at half-past 8 o'clock. Members of kindred societies are admitted on these occasions :—

May 3rd.—Mr. Smith, "On Shirts."
" 10th.—Mr. J. Goode, "On Bearers."
" 17th.—Mr. S. H. Rawley, "On the Human Form—Special Parts.
" 24th.—Mr. Hildred, "On the Making-up of Coats."
" 31st.—Mr. Evans, "On Trousers."
June 7th.—Mr. Neave, "On Trouser-Systems."
" 14th.—Mr. Tapson, "On Tailoring, Past and Present."
" 21st.—Mr. Edwards, "On Collar-Cutting."
" 28th.—Mr. New, "On Illustrations of Dr. Wampen's System."

REVIEW OF NEW GOODS FOR THE SEASON.

(*Continued from last month.*)

We notice some smart styles in stripes of different character. In one they run up and down the article, and are formed by fine short diagonal lines. In another they are sunken, throwing up the ribs. Fine lines with the intervening spaces filled up with rather thick ribs across, makes a good pattern. On some of this make of goods we notice the lengthway stripes broader and bolder in style, than the diagonal lines between.

As might be expected, we have a variety of patterns in diagonal lines of different styles and widths, and we have also the "barathea" make with which we are familiar.

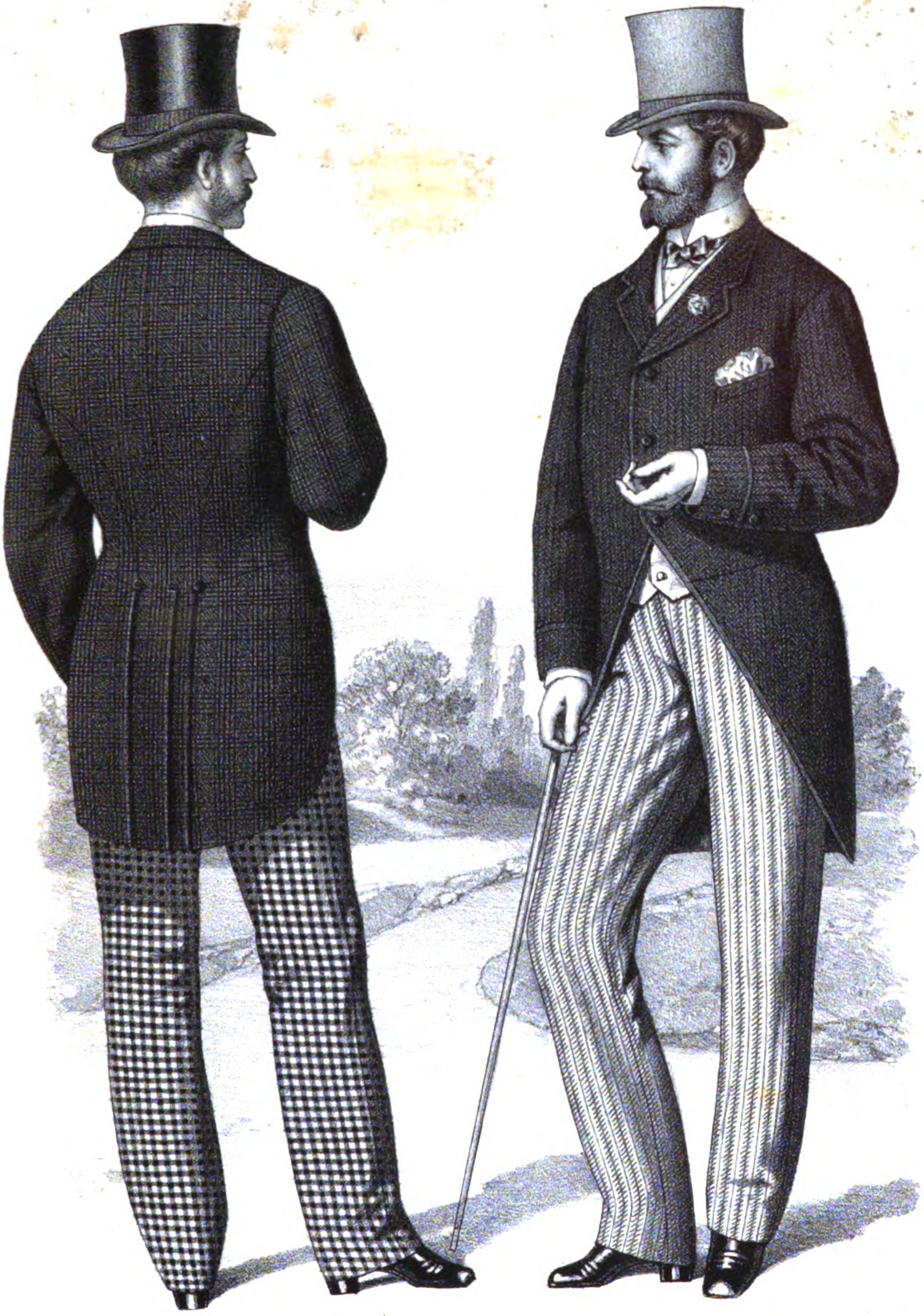
In Melton cloth, the assortment before us comprises some beautiful specimens of manufacture and choice colourings. We notice several light shades of drab, and some excellent mixture in light and medium colours.

One which especially strikes us for its novelty, is a very bright clear mixture of blue and white, and by the judicious blending of the two colours a stylish effect is produced. In brown mixtures, there are some excellent specimens; and in grey, we have several well-arranged colourings.

In Venetian cloth, which we began to look upon as a thing of the past, we have, much to our surprise, an excellent assortment of goods, with some very effective colourings. A pale shade of drab, and a light drab mixture, are both very effective. A clear shade of grey, with the least mixture possible, is equally good. We notice, also, a rich clear shade of red brown.

As a competitor for public favour in an article for light Over-coats, we remark a pretty make of goods, very thin, but yet with sufficient firmness for the purpose. It has a fine twill on the face. In this make there are some exquisite colours, especially in drab, some almost approaching to white in tint. There are, besides, browns in various shade and mixtures. We have seldom seen an article better adapted for the purpose; as it has the advantage of being light in texture, and at the same time has sufficient substance.

Checks will be fashionable for lounge-jackets and suits; they are of various proportions, and differ materially in character.



Lacour & Cie dessrs

May 1872.

Imp. Lemercier & Cie Paris.

GAZETTE OF FASHION.

EDWARD MINISTER AND SON
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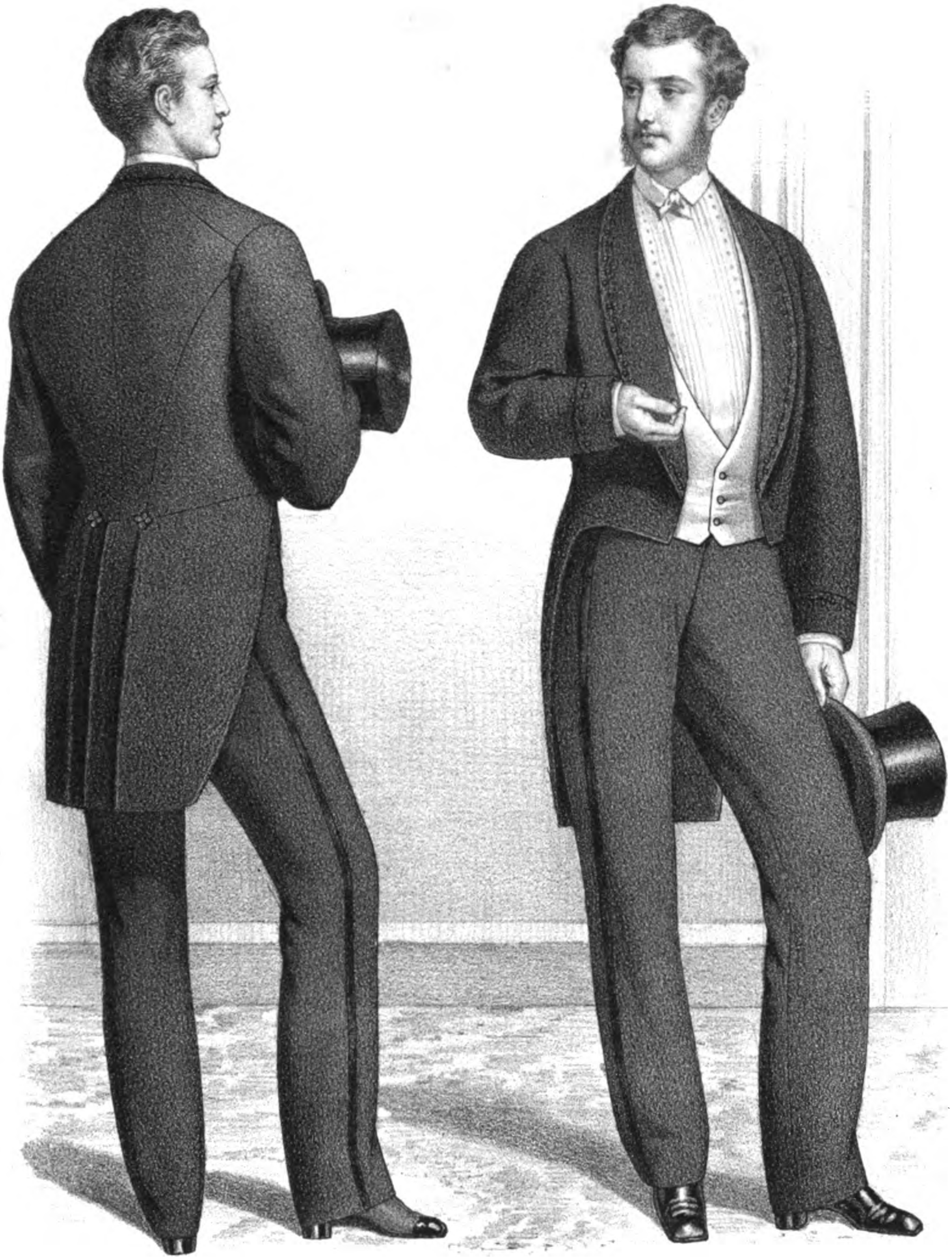
London, W.



Lacour & Cie dessrs. *May 1872.* Imp Lemercier & Cie Paris

GAZETTE OF FASHION.

EDWARD MINISTER AND SON

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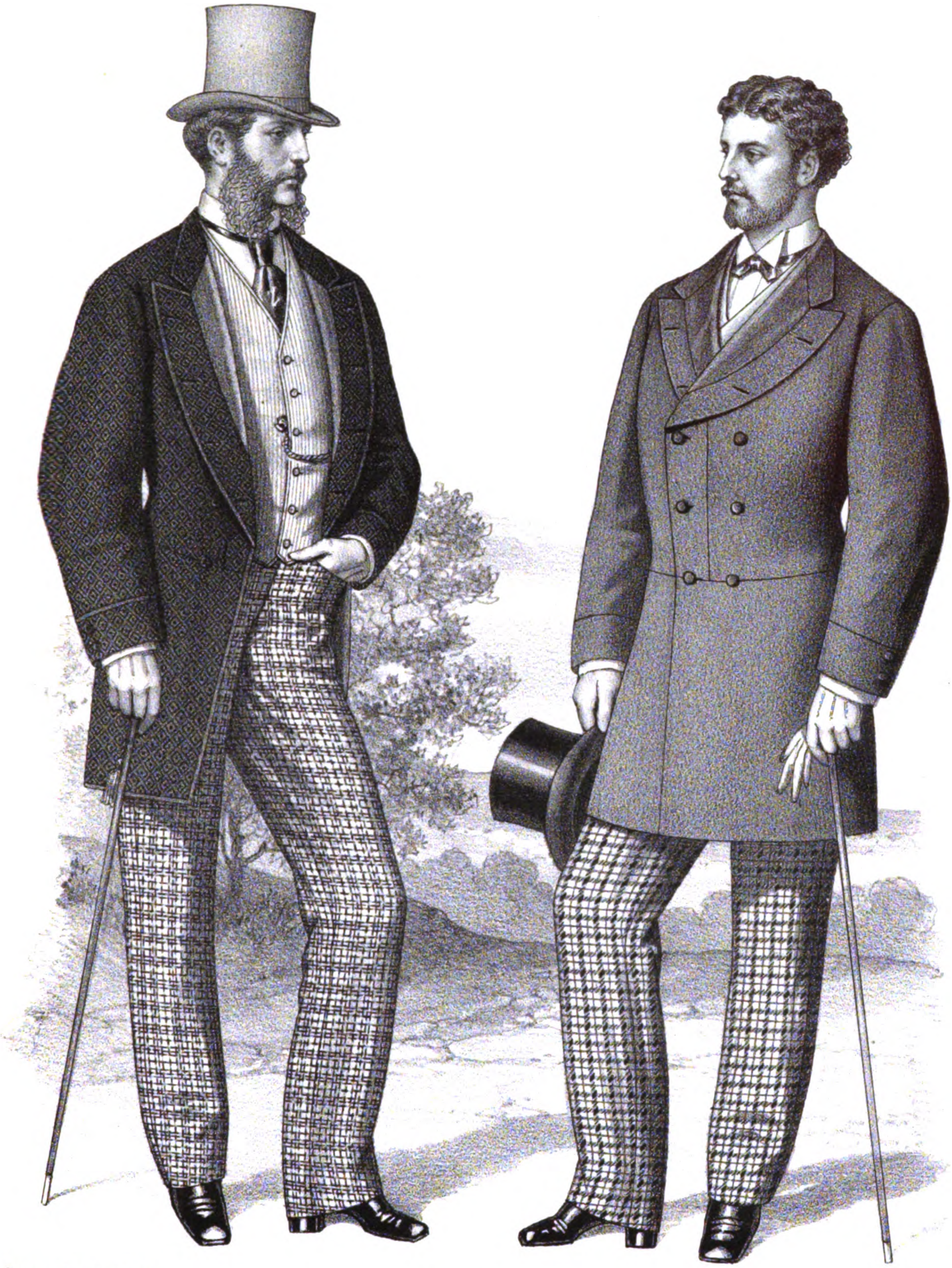
London, W.



Lacour & Cie dessrs

May 1872.

Imp. Lemercier & Cie Paris.

GAZETTE OF FASHION.

EDWARD MINISTER AND SON
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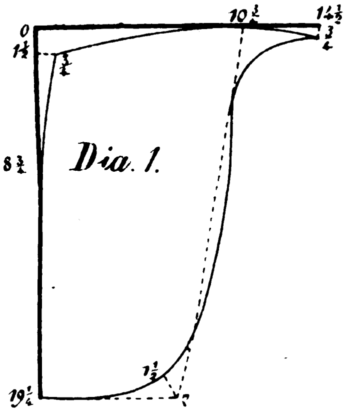
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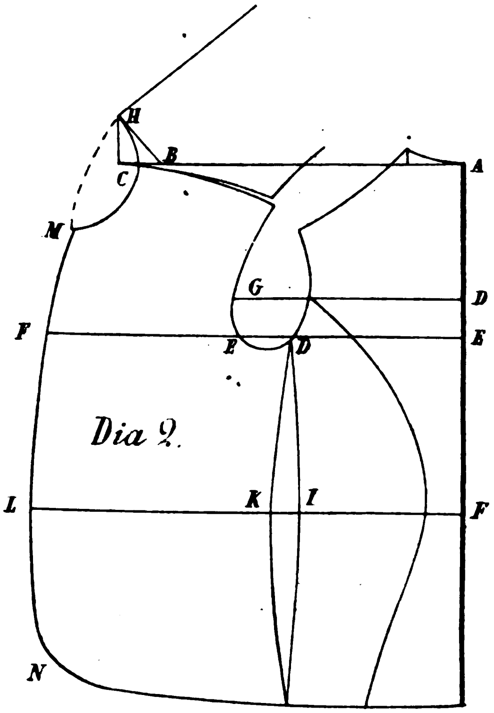
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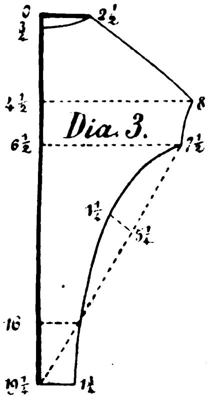
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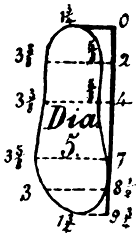
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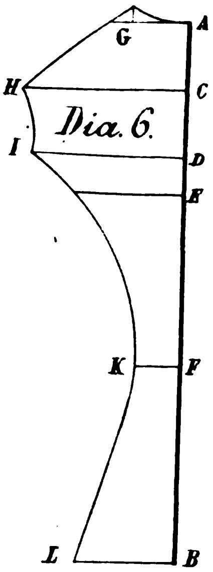
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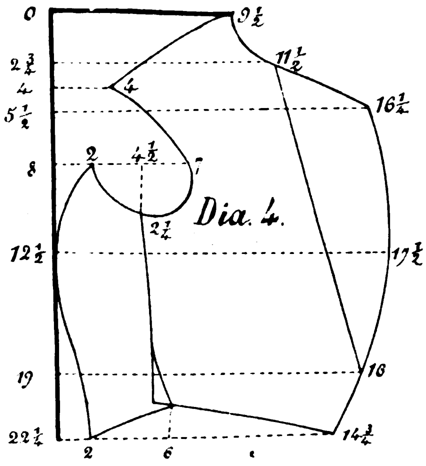
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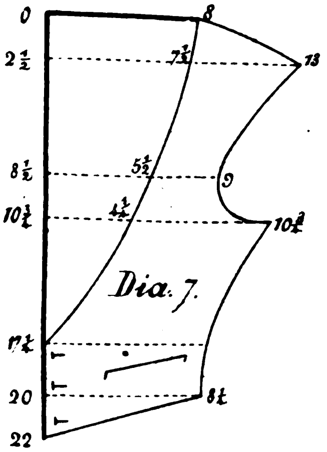
G. C. Minister.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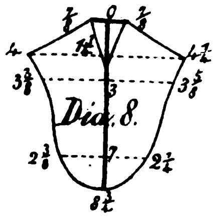
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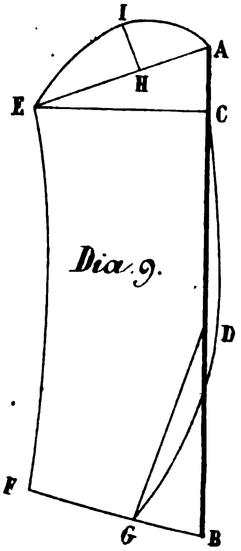
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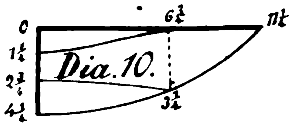
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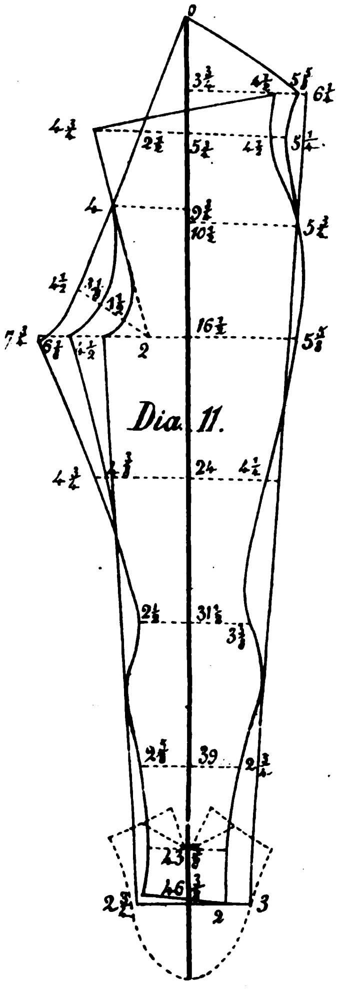
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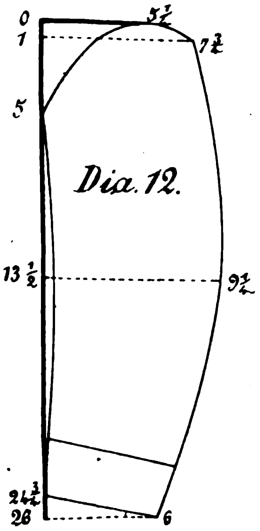
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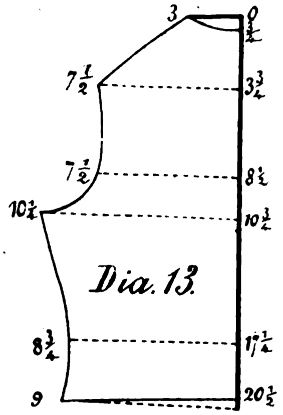
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Lith. Michelet, 6, r. du Hazard. Paris.